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be fit

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what's it like to have a young lover  
Erica Jong tells all

complete  
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12 doctors talk sense

special feature: the sun and you



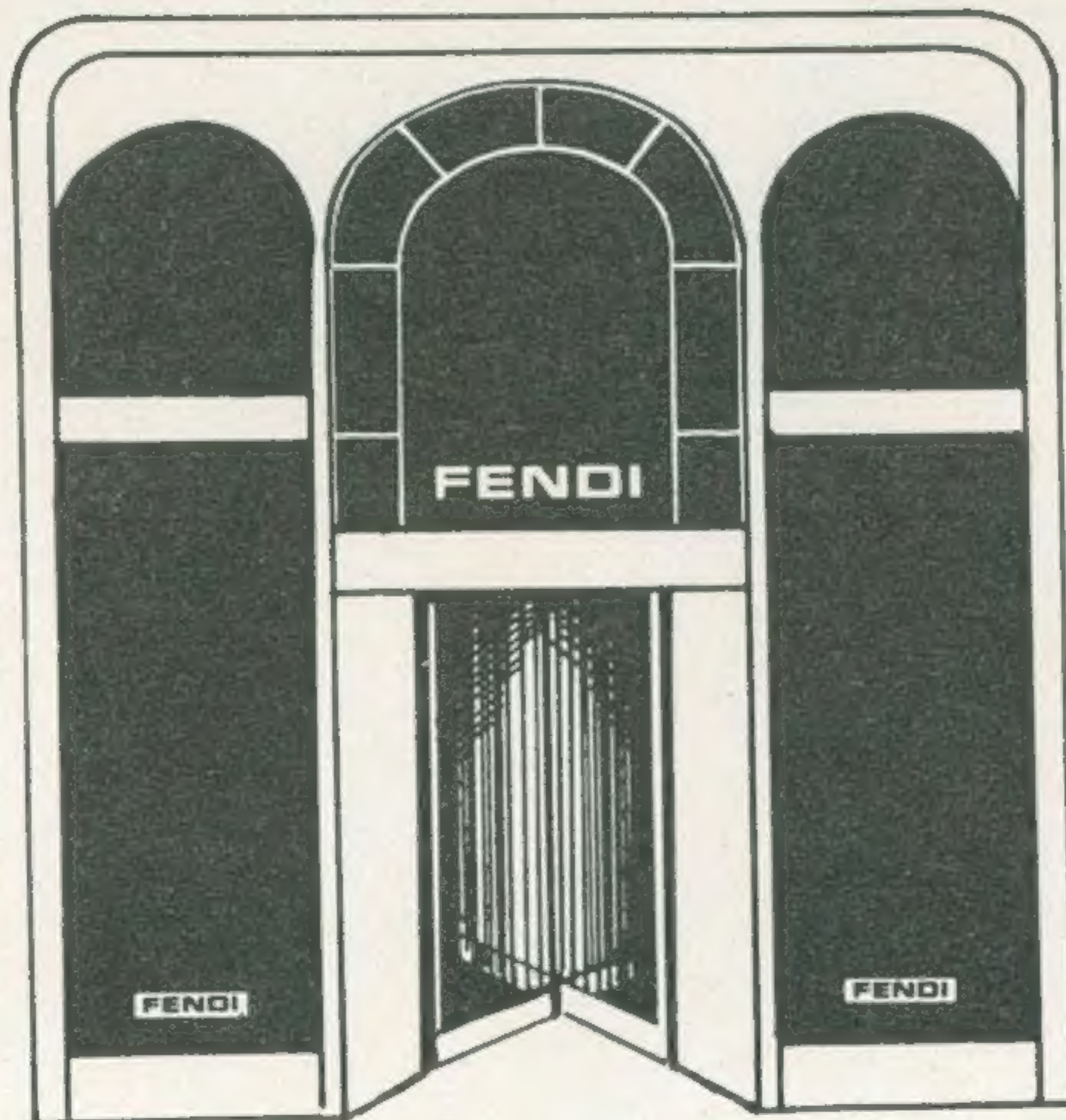


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APRIL, 1977

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# VOGUE®



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NEW KIND OF COVER GIRL, NEW KIND OF BEAUTY Farrah Fawcett-Majors, one of TV's *Charlie's Angels*, star of our All-Out Fitness issue—if ever you needed convincing that healthy is beautiful, Farrah is it! Franklyn Welsh of Vanity Inc. did her hair and makeup (more about that on page 80). FASHION The zing of color you always get from Casteljajac—his red cotton breeze of a dress with blue-and-red double hoods, khaki sleeves, and blue undersleeves. About \$100. At Bloomingdale's; Saks-Jandel; Neiman-Marcus. Wooden necklace, Borbone for Ungaro Jewelry at Saks Fifth Avenue. Earrings: Peter Catalano for P.C. Designs, Bloomingdale's. Photograph by Avedon.



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VOL. 167, NO. 4, WHOLE NO. 3142





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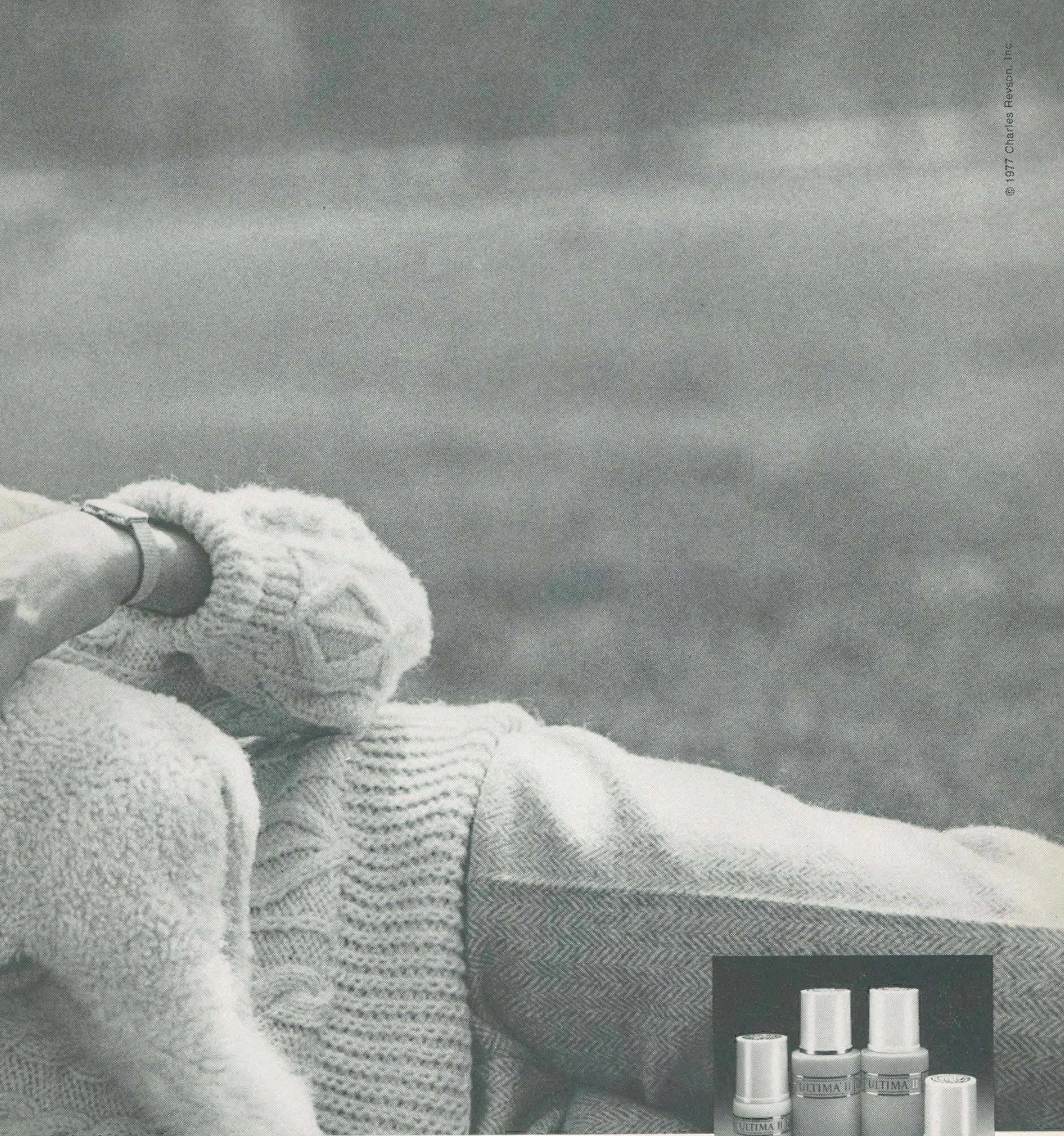
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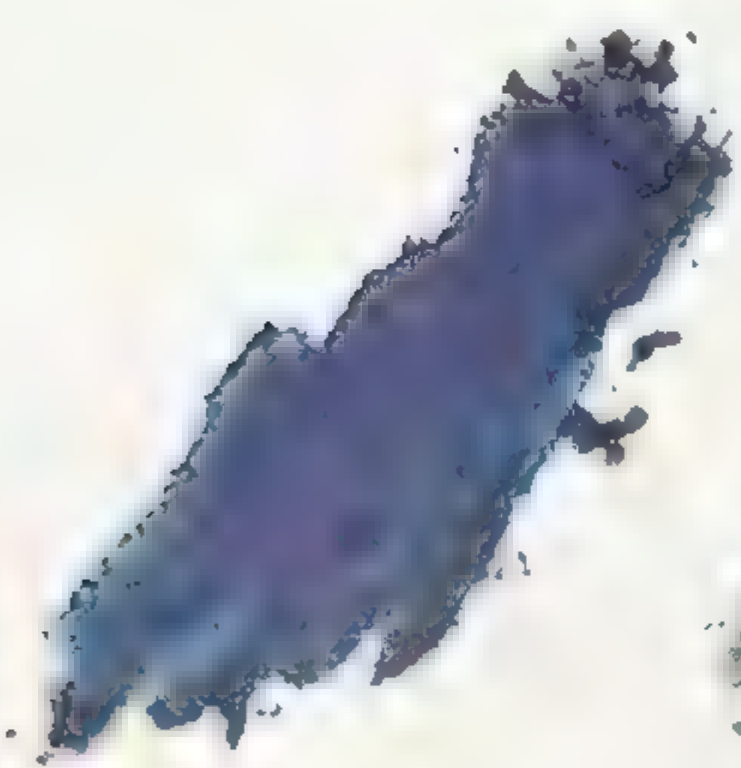
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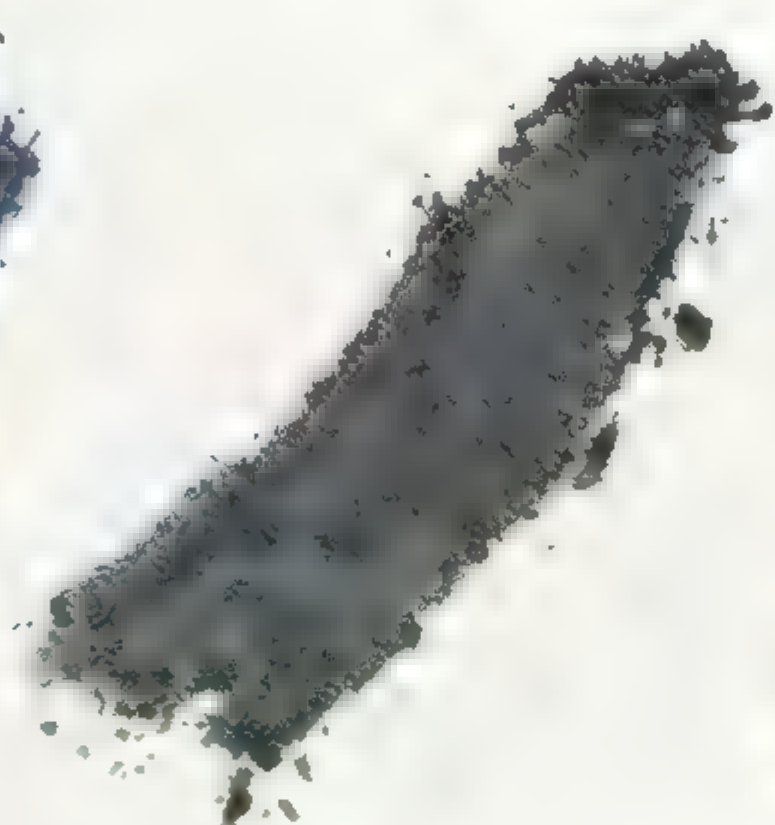
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They're too new, too sexy,  
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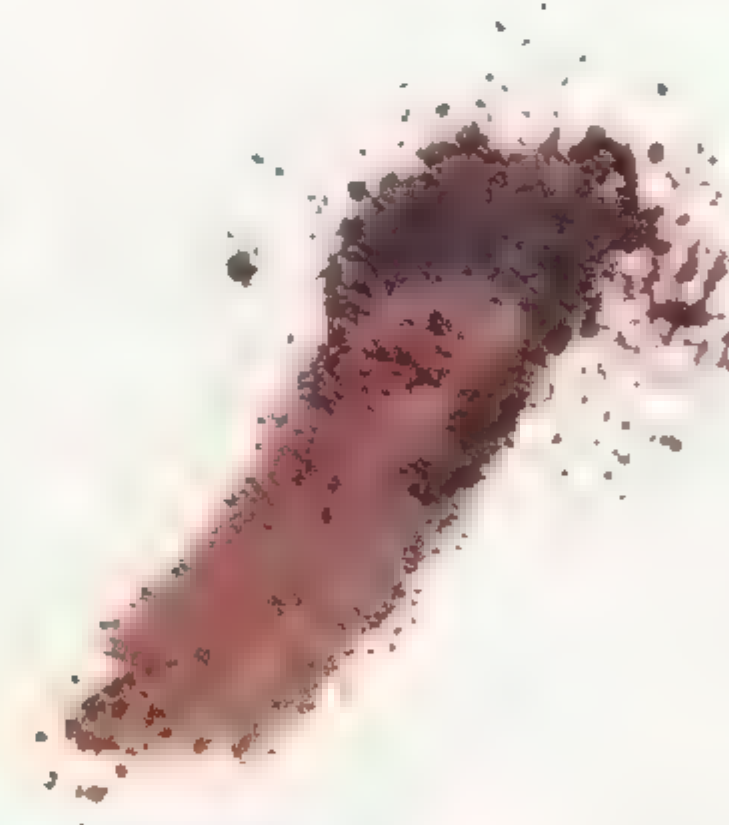
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Photography by Kellman



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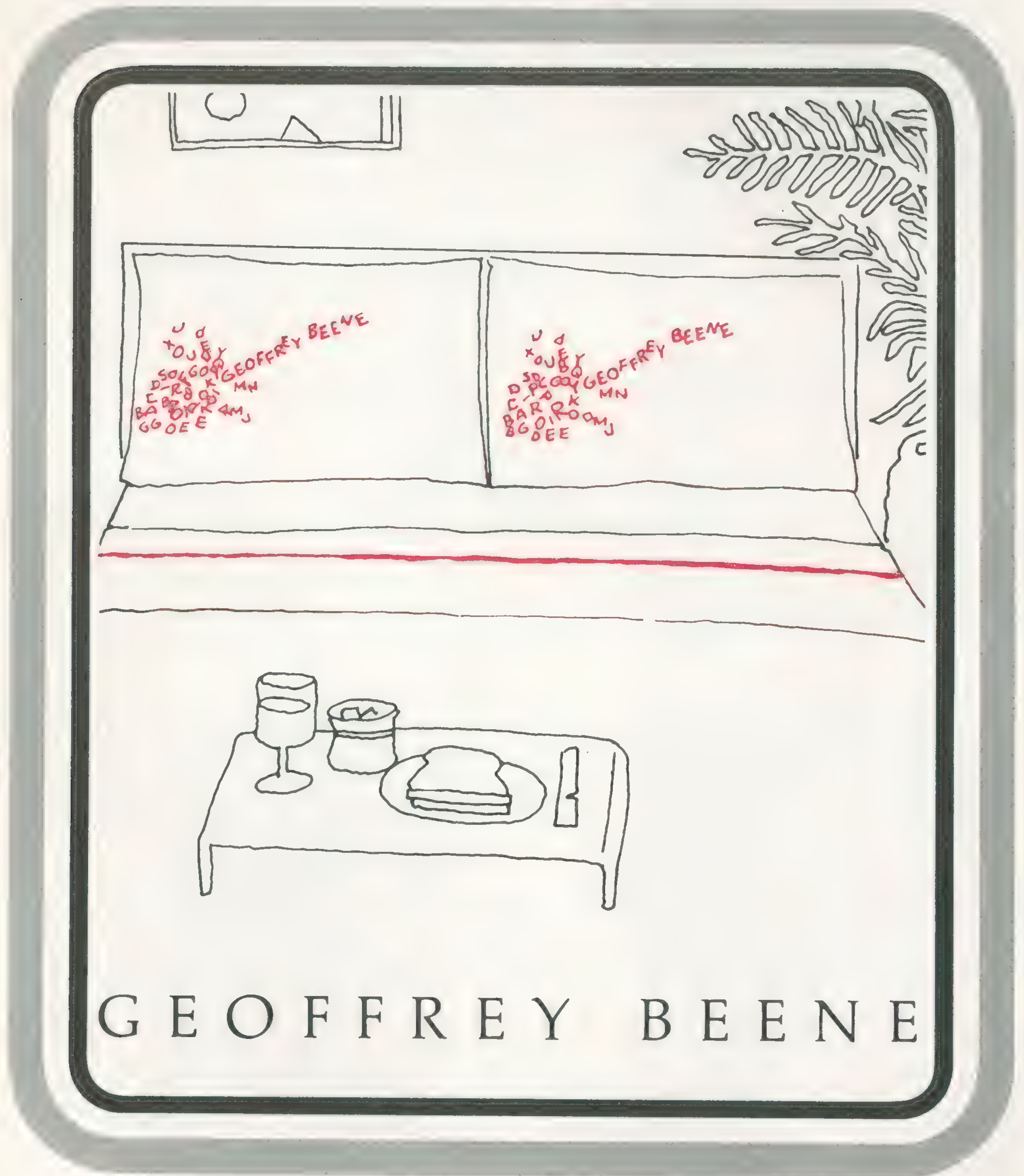
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## You Write Us

### No Felines-Come-Lately

In the December issue you have an interview published: "Malraux's Cats"—on page 237 of that issue, Malraux makes an incredible statement. Something to the effect that cats were latecomers to China. . . an appalling statement! Ignorant as hell.

Cats are mentioned in the poetry classic dating from the Chou Dynasty—Confucius edited that poetry classic. Now Chou Dynasty dates some 800 years B.C., so Malraux, obviously no reader of Chinese, makes a stupid statement. And you, all equally ignorant, publish it. . .

Irving Group  
Venice, CA

*We're sorry we can't draw your letter to the attention of the late André Malraux, who was quoted in the interview in December Vogue as saying, "Up until the eighteenth century, one finds no cats in Chinese poetry or art."*

*Irving sent us the name of the Chou Dynasty classic in Chinese calligraphy. Terrific looking. We regret that our press doesn't have the characters to reproduce it.*

### Wonders under the Florida Sun

Fantastic article on that magical paradise called Miami! It is indeed a tropical wonderland and Despina Messinesi did it a commendable justice by spotlighting the exact attractions that I found so enchanting during my year-long stay in the city. Living in bitter, sub-zero temperatures in Minnesota, I realize now just how great I had it with a year-round tan. You make me yearn for the "delicious little coves," "glorious beaches" and the abundant cultural wealth. . . One attraction that has to be experienced though is the Viscaya estate; the estate itself and the story that goes along with it is both aesthetically and culturally beyond compare.

Terri Sloan  
Minneapolis, MN

*Vogue has photographed at Viscaya in the past and applauds the interested citizens who are trying to restore and preserve this historic fantasy.*

*You may be better off without that year-round tan—as you'll find when you read "Sun & You" in this issue.*

(Continued on page 66)

VOGUE, April, 1977



7:59 P.M.

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\*THE PROOF: We'll give you your money back if you don't like our moisturizer better than yours, because we have proof that you will get softer, smoother skin in just 21 days. If not satisfied, send the unused portion to Helena Rubinstein, 300 Park Avenue, New York, N. Y.



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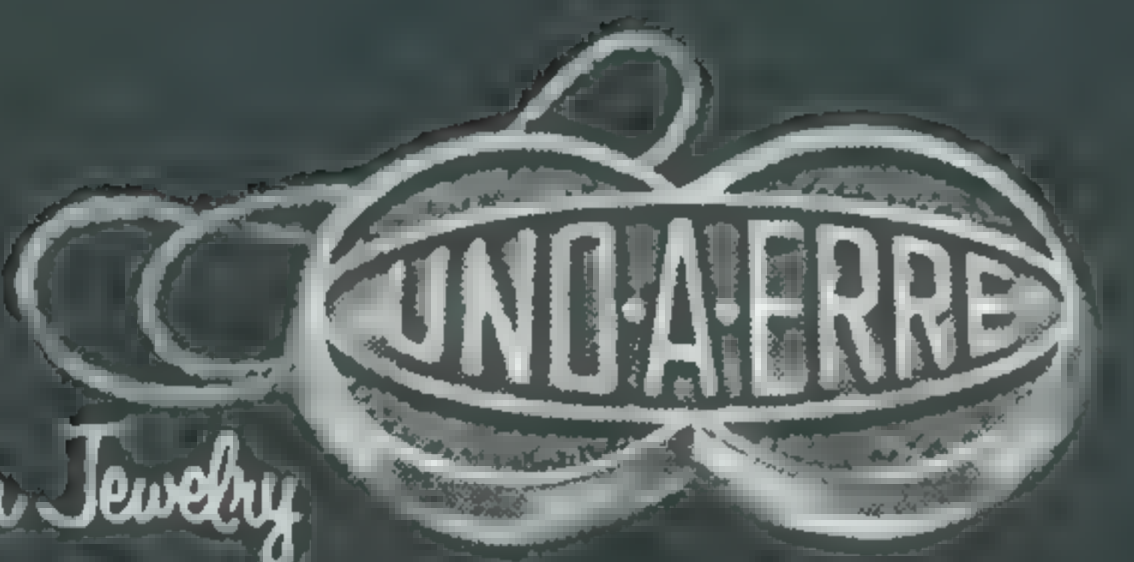
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And smooth hair shafts mean body, bounce, shine and softness for your hair.

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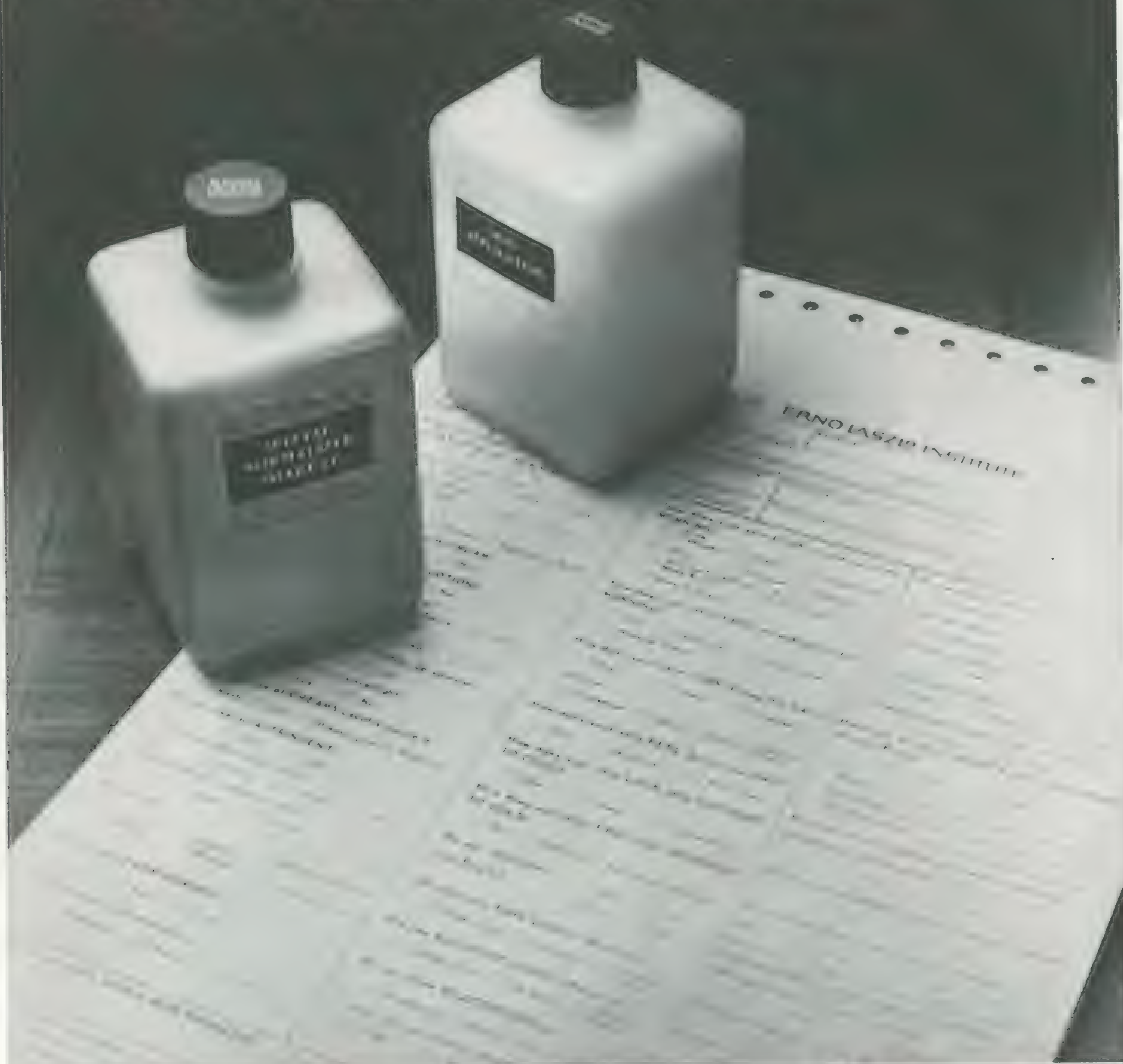
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**Flirtatious eyelets** for sunny days and starry nights.

A camisole suspended from delicate straps.

And skirt pouffed with pleats. By Donna Karan

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*Lord & Taylor*





BRIDE'S brings you the essential guide for today's cook-it-together couples

# Beginners' Book of Beautiful Food

Two cooks are better than one  
...and a lot more fun!

The first "team" cookbook to help you and your man prepare truly scrumptious dinners for two—four—and six!

You love to make spaghetti. He can turn out neat scrambled eggs. But the cupboard still looks pretty bare. You stare into the wide-open spaces of the refrigerator . . . and it's "blah" hamburgers once again.

You know you need help. What to do? Reach for . . .

**The cooking guide that's perfect for newlywed novices  
...and a boon for every (busy) modern couple!**

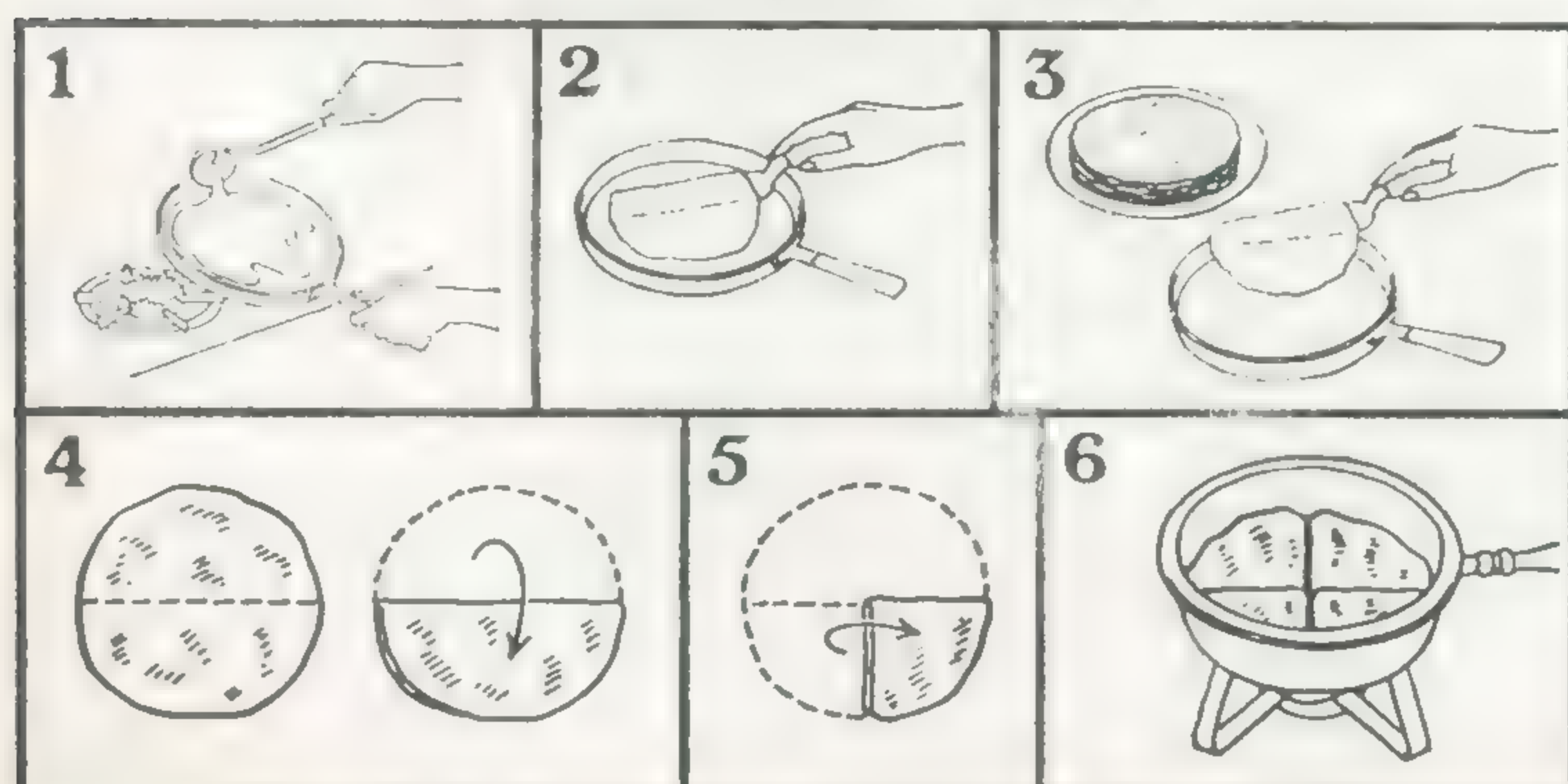
Author Irena Chalmers—and the expert editors of BRIDE'S magazine—know that today's active lifestyle demands menus and meals that can be planned around a full working day for *both* of you . . . and whipped up in a jiffy (by both of you). So they have prepared the BEGINNERS' BOOK OF BEAUTIFUL FOOD.

**Fast, easy, delicious eating  
for the two (or twelve) of you!**

There's everything you need to know from making soup stock to stocking the larder . . . what to do with leftovers (how about Cold Duck with Rosemary?) . . . how to make filling, one-dish meals—soups, stews, casseroles and more.

You'll learn how to equip your kitchen with the essentials . . . choose multipurpose pots and pans (slow cookers and electric fry pans) . . . select time-saving appliances (like a food processor and blender). How to shop intelligently on a budget. How to buy meat (and make the most of an inexpensive roast). You'll both love the easy low-calorie meals you can cook in a wink—in a Chinese Wok! Every common cooking skill is illustrated with over 82 step-by-step drawings like these examples from:

## HOW TO MAKE CRÊPES



**Seductive, romantic candlelight dinners  
you can fix in merely minutes!**

You've both had a hard day out there. Wouldn't it be lovely to treat yourself to a sexy (but simple) candlelight dinner at home? You can easily create the proper atmosphere and enjoy easy to fix but elegant international mini-feasts like:

Shrimp with Garlic  
Roast Cornish Hens with Vegetables  
Caramelized Pineapple

Pears with Prosciutto  
Chicken Kiev  
Crêpes Suzette

Mediterranean Mussels  
Veal with Lemon and Parsley  
Cherries Jubilee

**And there's more...**

BEAUTIFUL FOOD wouldn't be complete without a basic guide to wine (on a budget) and cheeses. Plus chapters on calorie counting, nutrition, table setting, making bread . . . even having ice-cream-parlor parties.

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# andrew geller

andrew geller



hank londoner



# A very tender love story

■ By Sonya O'Sullivan

**EDITOR'S NOTE:** The author of this short story acquired her knowledge of Hollywood folkways at first hand; the daughter of producer B.P. Schulberg, she spent her childhood in movieland.

**H**ollywood. Felice Melzer was born in that fabled land of palm trees, manicured lawns, bungalows, Spanish mansions and Spanish street names: Ventura, La Cienega. The landscape was flat and big. It was hot. Or it rained. The coast line passed by on its way from Mexico to Canada, miles and miles of beaches, cliffs, waves, then the whole Pacific Ocean stretching away to Hawaii, the Philippines, and finally the Orient.

Hollywood itself was only a shabby section of town. By accident, it became the name for the moving picture business, which was real, and for the mythology which, naturally, was not. "Hollywood" is the name of what happened there.

It was most peculiar. There was, to begin with, a terrible fluidity because of the product: canned daydreams. Art, hokum, hard business, mystery, and the random luck of the slot machine made a turbulent mix. It drew a congregation of vagabonds and geniuses, always interchangeable; the power was held by the smart and driven refugees, fleeing first from the shtetls, pursued by Cossacks; and then from poverty, pursued by other refugees. All in all, the spectacle might have made De Mille hesitate, on grounds of credibility. "There is a limit to what you can get people to accept," he would have said, returning to his scenes of writhing Babylon.

Women were not well thought of there, though they certainly were thought of a lot. Offscreen, the subject of love was rarely considered. That was not the usual reason for men and women being together. To compound it, there were the girls, a deluge of girls, all so eager to barter what they had: themselves, in exchange for the success that would be so easy, if only . . . if only. . . . Inflation always debases the currency.

It was a difficult place to grow up in and almost nobody did, since they all came from out of town. But Felice's father had gone out early, in 1916, when there was only one studio and a toothless but enthusiastic lion. Felice and her brothers could not remember any other place, or any time when their father was not a power in the narrow world of the moving picture business. They knew no other.

Felice floated on a quiet estuary of that swift-flowing life. She was central to nobody. She was rich, but she had no money. She could charge anything, anywhere, but she hadn't a dime of her own. She had a family, but no home. Divorce had spilled them all out to live separately. She led a nomadic life, leaving a trail of lingerie, letters, coats, collections, ski boots, jewelry, and books across the continents. She'd gone to the best boarding schools, but she was uneducated. She read Flaubert, Proust, and Sherwood Anderson, but she was ig-

norant of history and could not spell. She read Byron, Shelley, and Robinson Jeffers, but she was not quite sure who (or where?) Prometheus was. She gave herself to any man because she knew she was of no value.

It was April, 1937. Felice was eighteen. She was driving her uncle's extra Buick down from Big Bear in the mountains, to Beverly Hills. She'd been living in a rented cabin, hoping to ski, but there wasn't any snow. The man down the road who had a telephone pounded on her door, early, to tell her to call her aunt. Obediently, she dressed and went into town.

Standing in the quiet lobby of the empty hotel, a stuffed moose regarding her fixedly (how else? He was dead.), she put in the call. There were not many telephones in Big Bear, fewer lines; there was always the rhythmic breathing of the people listening in. Her Aunt Pearl's voice shattered the calm. Pearl was fluent in Hollywoodese: a dialect drawn from Yiddish, the theatre, and the accent of Greta Garbo.

"Daahling!" she shrieked. Felice held the phone away from her ear. "I've got beeg news for you. So come down. But immediately."

Felice parked the car on the edge of the wide driveway in front of Pearl and Dave's immense Pennsylvania Dutch farmhouse. Of course, they did not farm. In fact, the sight of a muddy boot would have caused them to ring—or even shout—for the butler. Everything was splendid, gleaming. Inside, there was a faint sweet smell. Was it money?

Pearl had stepped off the train from New York fifteen years before chewing gum and wearing a checkered skirt, tight black velvet jacket, a tiny hat perched on top of her thick hair. Wealth had turned her into a beauty. It had transformed the unruly hair into a sleek black cap, given her a breathtaking complexion, and a flat stomach. She was compared, by admirers, to Nefertiti. Unspeakably elegant, she awoke on a bed on a dais to ring for breakfast. She had a remote control record player so that symphonic music could be played to her while she awaited her tray, if she had remembered to load the machine the night before.

When Felice arrived, Pearl was in her carpeted dressing room, wrapped in a white terry cloth robe. The masseuse was packing up her folding table and unguents.

"Felice dahling! My shnooky niece, do I have news." Pearl simply had no control over her voice; it billowed and waved like a torn awning. "You'll never guess. Guess! No, I can't stand it, I'll tell you. Merv Draskin wants to meet you."

She waited, big-eyed, for the reaction. There was none.

"He wants to meet me?" Felice said flatly.

"He saw you at the Troc with your father and he thinks you're *but* divine. He wants I should bring you over tonight for dinner. How *about* that? Merv Draskin, the biggest catch in town, and who does he want? My little niece. You."

Merv Draskin was a young writer who

had had three hits in a row. He wrote comedies about rich young people who were terrific cut-ups. They did refreshingly carefree things like stealing a horse and buggy from the hack line in Central Park and driving it into the lobby of the Plaza.

"Listen." Pearl said, "I'm giving out with a secret. He's looking for a nice girl to marry. For that he doesn't need some little shiksa ignorant actress. And it doesn't hurt, either, that your father happens to be T.R. Melzer. You follow? When he *heard* you'd gone to school two years in Paris, spoke French, rode horseback, read poetry . . . well, he DIED. Quality he wants. Get dressed."

"What in?"

"Something, you know, dignified but sexy. And, uh . . . pack a suitcase. You're invited to stay awhile."

To Pearl, Felice was an emergency case, requiring special measures. As she obviously was not going to be an actress or A Beauty, she should have been concentrating on marriage. But she was not. She kept wandering off. Something had to be done or the girl would marry a nobody, or, worse yet, would not marry at all.

Felice went up to the room she used on the children's floor and put on a white dress that buttoned up to the chin, but was slit to the thigh. She drew on eyebrows where hers had been shaved off (Dietrich).

—  
"There was a faint  
sweet smell.  
Was it money?"  
—


She drew on a large red mouth (Crawford). She put on blue eye shadow up to the brow (Lombard). She splashed on a lot of perfume. She was ready. Before leaving, she called Neil. Neil was her boyfriend. He was really her lover, but she was too young to use that word. Neil was twenty and an entrepreneur. She'd met him on the beach. He was of Irish background and a good Catholic. He would struggle from their warm bed in a motor court on Sunday mornings to hasten to Mass where he confessed all of his business sins. He did not believe that what he and Felice did was sin. He had gone to Santa Clara College where he was a tackle on the football team. If they had given marks for drinking, he would have gotten honors. He'd lost the sight of an eye in a car crash. He flew planes. He'd flown from Los Angeles to San Bernardino upside down. He'd do anything on a dare. He was a gentleman, a fool, and a drunk, and she liked him very much. He was all she had of her own.

Neil was angry when he heard where she was going.

"So what are you, a whore or something? What are you doin' that for?"

"No . . . I don't know . . . it's supposed  
(Continued on page 32-F)





Bare  
essentials:  
the sundress  
plus shirt-  
jacket by  
Kasper for  
J. L. Sport Ltd.  
Cool cotton  
plaid of  
lavender,  
green  
and pink.

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CLEVELAND



# LOVE STORY

(Continued from page 32-D)

to be so great he wants to meet me."

Pearl drove her to Merv Draskin's house, which was not far away. It was a white colonial. Pearl rang the doorbell, and as they waited, Pearl took out her compact and maternally put a little powder on Felice's nose. Merv came to the door himself. Pearl said: "Here she is," and left.

Merv took her suitcase and tactfully put it at the foot of the stairs. They sat down in the living room. He handed her a glass of sherry. Merv was grave and nervous. He had a very thin neck which Felice contemplated, wondering if she would like to look at it for the rest of her life, or even for the rest of the evening. There was something turkey-like about the way he held his head, chin tucked in, and then, unfortunately, a nose. Felice already knew from experience that comedy writers were very sad at home. It was a burden to have to be funny. They were always afraid they would wake up one morning and not be funny anymore. Serious writers, authors of searing dramas about heiresses with incurable brain tumors, suffering scientists in dingy laboratories, or war stories in which the hero's buddy gets killed and it's the hero's fault, were absolutely hilarious, off duty.

Merv kept moving about the room, sitting now in this chair, now in that. They talked about her father, her mother, her brother, his sister. They compared New York to Los Angeles, London to Rome. They talked about Maurice Chevalier and his wife, Yvonne. He told her a funny story about Walter Pidgeon. She told him a funny story about Nelson Eddy. They analyzed the acting ability of Genevieve Tobin. He excused himself and went to the bathroom.

Felice looked about, finding nothing unusual. The house was decorated in the familiar style of Beverly Hills frontier. Her parents and their friends had arrived too late for the frontier, an experience most Americans had enjoyed in absentia, and they wanted to make up for it. So rag rugs covered the notched board floors. There was a spinning wheel, real, on which Merv could have spun, had he desired. In the meantime, it was a lamp. There was a cobbler's bench, real, on which Merv could have turned out a pair of boots. In the meantime, it was a coffee table. There was an oven in the chimney in case Merv wished to bake a pie. In the meantime, it contained deluxe editions of pornographic books. There was a collection of pistols displayed on highly polished shelves with deep grooves so that if Merv should become angry and stamp his foot, they would not fall off and scare him.

Merv returned. The servants, he remarked, were out. They sat at the sparkling clean kitchen table eating chicken. She made coffee. There was cheesecake (special delivery from Lindy's in New York). They compared the film, *Of Human Bondage*, to the book; Merv had read a synopsis. She told him that Maugham did not limp, but stammered. It was time to retire.

They ascended the stairs, his arm around her waist. She found his etiquette impeccable. He had not been lewd or drunk and he had not torn her dress.

He led her to a small study off the bed-

room. It was unusually well-bred with a second Capehart built into the bookcase, which displayed identical leather-bound volumes with the initials M.R.D. embossed on each one. Felice paused, wondering if they were all copies of the same book.

"I have a reverence for books," he said. "I get it from my father."

He repaired to the chaise and indicated that she should join him there. They stretched out, rather stiffly, in the cramped quarters. He toyed with her fingers. "Have you ever heard of Thomas Mann?" he

"A dress buttoned  
to the chin but  
slit to the thigh"

asked. She had. Merv had just begun to read *The Magic Mountain*. They talked about Frau Chauchat and tuberculosis. He remembered a cousin who had had TB and was taken away to a state hospital, where he died. "We were very poor," he said. He got up and plucked a volume from the shelf. It had a red silk marker, like a bible. He opened it to a page on which Herr Settembrini was speaking French, and asked her to translate it. She translated it, not very well, but what was the difference?

She told him about Edgar Allan Poe and his attachment to very young, virginal girls. She described Poe's fifteen-year-old wife, Virginia (the subject was still TB), perched in a tree and suddenly coughing red blood all over her fresh white dress. It was material from her senior Lit. paper at high school.

"You are fascinating," he said.

His hand resting casually on her leg, he told her that, being very poor, he had not had the chance to get an education. He worked as a delivery boy in the garment district, pushing racks of clothes through the streets. He ran, he said, to get there faster, get ahead, get ahead. He got up and turned on the Capehart. The machine eagerly wheezed, gargled, hesitated, groaned, and finally managed to plop a record down onto the turntable. The needle then began its tortuous journey toward the record. At last, both were united. The selection was *The Gondoliers*. Gilbert and Sullivan. Merv glanced at her sidelong, proud. Only schmucks played Brahms or Liszt under the present circumstances.

To the rousing strains of the overture, lights low, bed prepared with its quilted spread neatly folded back, they embarked upon their assigned course. The evening was proceeding with perfect decorum. Always obedient, if absentminded, Felice approached her amorous obligations as she would a task at school. This one was rather like gym. Merv leapt up impatiently and marched into the bedroom. He slumped in a tufted quilt armchair (it matched the bedspread).

"Well," he said, "all the girls I know have a specialty. Some dance. Some talk dirty. Some give out with the allure. What do you do?"

"I ride," she said. "I can tell you anything about horses."

They went to bed.

In the background, the Capehart plowed strenuously through the six records, both

sides, of the operetta. "We are gondolieri!" the male chorus was shouting, cheerfully stomping up and down on an invisible stage. Felice would have preferred to be somewhere else.

After a while, he said, sleepily, "You are wearing something, honey?"

"I never do," she said.

If she had announced that the Screenwriter's Guild had selected him, Merv Draskin, to go over to Germany and kill Hitler, the news could not have had a more electrifying effect. He scrambled up, pulling her by the arm. Under his bewildering leadership, they dashed like a couple of mismatched wood nymphs, to the bathroom. (She was at least two inches taller.) He turned on the shower, full force, and pushed her under the torrent. Why does he want me to take a shower? she wondered. But he was busier than the head chef at a state dinner, slamming cupboards, uncorking bottles, mixing concoctions. He appeared at the shower door, holding aloft a douche bag, triumphantly, as though it were the head of Holofernes.

A douche bag was a subject of derision and disgust to Felice; something awful that people's mothers did. But Merv had become very commanding. She did as bid, puzzled. They returned to the huge, canopied bed.

"I don't think you get pregnant unless you want to," Felice said. "And I don't want to."

"You're a fun-ny girl," he sighed. *The Gondoliers* had subsided at last. The evening had been exhausting. She slept.

In the blindingly bright solarium, breakfast was served by the servants, who had silently returned. The servants were actually two people, named Matty and Harold. They brought orange juice, Cream of Wheat, toast, bacon, and coffee. Merv left for the studio. He pecked her on the cheek as he got up. "Company coming tonight. We're having a screening. Be a good girl, honey."

She winced at the hon-ey. Inexplicably, it was more of an invasion of her privacy than the events of the night before. Feeling lonely, she wandered into the kitchen. Harold was washing the dishes in the pantry sink. Harold was tall and thin and straight and serious. History had put a mop in his hand in place of the spear that had belonged there. Matty was sitting at the kitchen table peeling vegetables. Her skin was the color of coffee with a lot of cream in it. Her real face slid out from behind the servant's mask when she was here in her domain. Her body, covered in a starched white uniform, was incomprehensible to Felice, as anatomy. Her feet and her shoes went in different directions; they had no relationship. Felice felt very sorry for all that, and also respectful, and also curiously yearning.

"Can I have some more coffee?" she said.

Matty got up slowly and took the coffee pot off the stove. Holding it, she stood back and looked at Felice.

"How old are you, child?"

"Eighteen."

"You got a momma?"

"She's in London."

"You got a daddy?"

"He's here. He lives in the canyon."

"Where you live?"

"Sometimes I live with him. Sometimes I stay with my aunt and uncle. I've been in

(Continued on page 32-H)





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# BONWIT TELLER



# LOVE STORY

(Continued from page 32-F)

boarding school for years. I've gone to about six of them, but I usually spend vacations with Mother. I've got my own cabin at Big Bear this winter. It's swell. A little cold sometimes."

"Lord save us," Matty said. "Hand me your cup."

Felice wanted to stay but they were busy getting ready for the party. After that, it was like being the only guest at a small hotel; there wasn't much to do. She sat down at Merv's desk in the den and read his mail. Nothing interesting. His mother seemed to write to him every day. She wrote a letter to her big brother who was back East in college. She wrote a shorter, funnier one to her little brother who was in boarding school in Colorado. She wrote to her mother telling her where she was because she knew that would please her. She forgot to mail any of them. The sun disappeared and it started to rain. She did exercises in front of the bedroom mirror. She washed her hair. She read *The Hollywood Reporter*; two people whose names she did not recognize were purring. The Schulbergs entertained Ernst Lubitsch, Marlene Dietrich, Billy Wilder, the Gershwins, the Harpo Marxes, and the Hacketts. The new Astaire-Rogers picture was a *smash-eroo*. On the next page, there was a full page ad with a picture of Ginger Rogers saying, "Thank you, Billy!" Billy was the name of the man who owned the *Reporter*; he got the ads first, then wrote the reviews, but everybody believed them, even the people who had paid for them.

She watched the rain pelting straight down and ruining the white roses. It was a very long day, but it finally ended when Merv came home. At once, the house became brightly lit and bustling with activity. There had been a man waiting silently for half an hour in a stiff chair in the front hall. He was there to give Merv a hair treatment. Felice wondered if he charged by the strand. If so, she thought, it would hardly be worth his while. An extra maid in a pale grey uniform was walking carefully around the living room, as if she were on a stage and didn't know her part.

The doorbell started to ring, and the guests arrived. They came in talking loudly and laughing. They all knew each other and everybody's first name was "darling." Their skin was bright pink or rosy tan; success color. She knew some of them because they had been guests in her home, when she had a home. These asked her how her mother was. "Fine," she said. They moved on. She sat next to Merv eating roast beef and mushrooms. Then Harold took the plates away and took her drink too, as if he didn't notice what he was doing. Merv was talking to Cy Gutterman, a producer at Metro. They talked about how much Merv's last picture had grossed in New York. It had done badly "in the sticks." "So what?" Merv said, "So they didn't laugh in Oshkosh. What do they laugh at in Oshkosh? Pratsfalls." As he talked, he twisted the short hairs at the back of her neck. It hurt.

After dinner, a screen was pulled down across a wall in the living room (it had been there all the time disguised as an old beam). A young man in short sleeves was loading film into a projector. Nobody

talked to him. The picture turned out to be *The Plough and the Stars* by Sean O'Casey. It was very, very sad. The people lived in shabby, dark rooms with dirty windows, crowded, and they had to keep yelling at each other and fighting to remind themselves that they were alive. Tears came to Felice's eyes. How terrible it must be to live that way. How they suffered! Rage, hate, and the people you loved dying. To have no control over your life, no control at all. But Merv and another writer began to fill in lines in fake Irish accents: "And it's a flop yer goin' to be at the box office, and that's ther thruth." "Yer nothin' but a bloody patriotism maven, yer are." That made everybody laugh. When a Hungarian director tried to chime in with his version of an Irish accent, the guests were convulsed. They laughed and laughed. It seemed to be a contest of who could laugh loudest. Finally, they all went home.

The party put Merv in a good mood. Felice went to the bar and poured herself a brandy. Merv wanted to talk about the guests; Felice wanted to talk about the picture. They were quite incompatible. They were not even compatible enough to have a good fight. They had *differences*. One of them was that Felice was not only bigger, but much stronger than Merv. She was always inadvertently injuring him. An enthusiastic sleeper, she flung out her arm during the night and hit him squarely on the nose. The light had to be turned on and an inspection made to be sure the nose was not broken. Merv could not get to sleep. Nothing is so disgusting to an insomniac as the presence of another person deeply engrossed in slumber. The insomniac has all night to make up lists of the faults of the sleeper. Superior people cannot sleep. Boobs and gross persons sleep like hibernating bears.

In the morning, as usual, Felice received the orders of the day. Tonight, they were going to a very important opening. Everybody would be there. She should go out and

"He was a fool  
and a drunk,  
and she liked  
him very much"

buy herself a dress to wear. She should try, if possible, to wear something dignified, sane. "And take that goddamned anklet off," he said. She was fond of the anklet, a slim gold chain with a tiny heart given to her by a boy in Paris. Was it wrong? It was wrong. She should try to look respectable. It was very confusing.

Harold drove Merv to the studio and brought back the car so she could go shopping. She went to I. Magnin and bought a long-sleeved black dress, which she charged to her mother. It cost a hundred-and-fifty dollars. Her mother was thrifty, one of her faults. She paid for all the tuitions, allowances, trips, clothes and orthodontists, and was considered parsimonious. Their father would hand out a crisp ten dollar bill, from time to time; he was the soul of generosity. Her mother, refusing to join the ever-growing army of ex-wives who sat around the Beverly Wilshire Hotel playing gin rummy,

collecting alimony, and complaining, had gone into business as an agent. That surprised everybody because there were no women agents. There were no women anything except actresses, a few writers, secretaries, and lots of call girls. Felice also bought black pumps, a purse, and a whole bunch of silk stockings. These she charged to her father, just for variety.

On the way out, Felice saw the actress who had been in the Sean O'Casey film the night before. At the end of the picture, she had been lying on the floor dying, a soiled heap of human misery. Now she was dressed in a red sequined snood, a beige coat with fur, high-heeled red shoes. She had on a full make up, and was waiting for the chauffeur to bring the car around. Felice felt betrayed.

Driving Merv's yellow Lincoln convertible (she had managed to get the top down, but had not folded it properly, so the canvas hung rakishly out the back), she stopped in at Pearl's to pick up some belongings. Pearl was stretched out by the pool, greased like a mackerel ready for the frying pan.

"So? How is it going?"

"I don't know."

"Oi Gevalt," Pearl said. "Whadyamean you don't know. You like him?"

"Not much."

"Not much. But this child will drive me out of my MIND." Pearl sighed, daintily drawing a long red fingernail across her brow. "Schnooky, listen—four thousand a week is a good man. You think you can do better?"

When Felice got back, she found a white box containing two orchids on the hall table. The card said: "Wear these tonight. With love. Merv" in the florist's handwriting. She put the orchids in the ice box.

At six, she took a luxurious bath followed by generous applications of Merv's cologne. She put on the new black dress and the diamond pins her father had given her for her fifteenth birthday. She struggled into elbow-length light blue gloves, and excavated the cape she'd bought in Paris, tight and short like a matador's, from under the pile of things she'd picked up at Pearl's. She carefully descended the stairs, feeling elegant, and leaving Merv's room looking as if it had had a fire sale in it.

She went to the kitchen.

"You look nice," Harold said.

"Real grown up," Matty said, looking her over. "You can cut that dress off and wear it to my funeral."

"God, Matty..."

"Don't forget your corsage."

"I wish it had been gardenias."

"Orchids are ugly old flowers," Matty said, pinning the corsage just above Felice's waist, exactly where she wanted it.

Merv came down dressed in a tuxedo. Harold put a carnation in his lapel, and straightened his bow tie. They had steak sandwiches, quickly, in the dining room. Saul and Norma Block arrived before they were finished. Saul was a producer and Norma had been a silent star. They were Merv's good friends; they were also good friends of her mother's. They all kissed, and went into the den where champagne was waiting, already poured. One glass each. Felice would have enjoyed two or three. Four. Merv was a natural teetotaler.

They assembled in the hallway with Matty and Harold looking on like proud par-

(Continued on page 32-L)



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# LOVE STORY

(Continued from page 32-H)

ents. It was very festive.

"VE-ry nice." Norma said, looking at Felice's matador's cape which had not been cleaned since she got it.

"Your outfit's nice, too." Felice answered.

Norma's outfit consisted of a white satin dress with matching white satin coat trimmed in what must have been thirty once very vigorous arctic foxes. A long white chiffon scarf was tied to her little finger.

They filed down the path and climbed into the Blocks' limousine. Felice was squeezed in next to Norma and her foxes. Norma was saturated with a very heavy old-fashioned perfume. It was simply overpowering. Felice feared it would asphyxiate the chauffeur.

When their car drew up to the floodlit theatre, the crowd pressed forward to look inside. The crowd thought Norma must be *somebody*, but they weren't sure who. Everybody stared as they got out of their car under the bright lights. A master of ceremonies was standing on a red carpet in front of a microphone that said KFWB. Radio. People were sitting in their living rooms looking at the box his voice was coming out of, trying to picture the scene. They thought they were having a good time.

Merv cupped both of his hands over the hurried hand of the master of ceremonies, but he was not introduced. Norma approached, head thrown back, a radiant smile on her face, but he barely got her name out before Anita Louise and Tom Brown arrived, and the crowd began to yell and try to push through the ropes with their autograph books.

The picture was about two people living

"Be his wife?  
Was that  
being something?"

on a tug-boat. He was always getting drunk, and coming back beaten up and without his money. Marie Dressler and Wallace Beery played the parts. They wore striped jerseys and stood with their legs apart like real poor people.

When it was over, the applause was wild. Some people were so carried away, they stood up and continued to clap. The director and the stars were urged up onto the stage where they said a few impromptu words they'd been rehearsing all afternoon. Somebody pushed the reluctant producer up onto the stage and he made a short speech. Nobody pushed the writer up onto the stage.

The whole audience of elaborately dressed people trudged out of the theatre bumping into each other and waving. Merv's bow-tie had turned crooked. Felice had an impulse to straighten it, but wasn't sure she should. She saw her father in the lobby, surrounded by people. He was already a little drunk, she noticed, and wearing his public face. "Felly!" he called, "When did you get back to town? You look swell." But he did not come forward, and Felice went on.

Outside, Merv grabbed the shoulder of the producer and pressed it. He was overcome, speechless. "Great," he murmured, "great."

They got back in the limousine. "It stinks," he said.

They went to the Trocadero to celebrate. Everybody always went to the Trocadero, but they did not have a good time there. It was supposed to be a nightclub, but it was really an arena where jousting, games of strength, and exhibitions took place. It was suffused with a pinkish light that was said to be flattering to women; actually it had the effect of removing all their makeup. Maybe that was flattering. Merv stopped at lots of tables, shook hands, leaned over, and received an air-kiss, the Hollywood kiss. Women wore a lot of dark lipstick and their acquaintances could not go around looking like fools with mouths printed on their faces, so everybody kissed into the air, in social situations. Felice went to the ladies' room where the woman who cleaned the toilets and handed you a towel was a friend of hers. They talked about the woman's teeth, which were giving her trouble. Felice showed her the tooth she'd chipped diving into a tile swimming pool. She wanted to stay, but she left her a two-dollar tip, and went to her table.

The men were talking intently, their chairs pulled close together. Norma told Felice about her servant problems. Her cook had been stolen by what she thought was her best friend. "Can you *imagine*?" She had also temporarily lost her hairdresser who had tripped on the steps of the Cedars of Lebanon hospital on her way in to do Barbara Stanwyck, and was still there.

"Yvonne Printemps always does her own hair," Felice offered.

"French women are *clever*," Norma said. "It's in their *bones*, knowing how to look."

Their conversation sagged, and they listened to the men.

"You can bet your bottom dollar he'll be out by the end of the year." Saul was saying, "I tell ya, he's through. He hasn't been sober since he graduated from grammar school. A pioneer. Who needs him?"

The information seemed to thrill Merv. He whistled softly and looked at Felice. Were they talking about her father?

She remembered one Sunday at Malibu when a sort of tremor had passed through the community because of the appearance of an old man in a cheap suit who walked slowly down the hot road. People came to their fences and looked out at him. "Do you know who that is?" her mother had said, "That's Terence Murphy." He had been one of the great, flamboyant directors in the early days of silents. He was selling vacuum cleaners. Nobody asked him in. They were all afraid of catching his failure.

Just then, she heard her father's laugh, which was very loud. He was sitting across the room with the actress he was living with. Felice went over to their table and slid into the black leather booth. The actress squeezed her hand and looked intently, but blindly, into her face. Felice knew she could see nothing without glasses, which she only wore at home. "How are you darling?" the actress said. "Hello Fel," her father said. "Say, I'm glad to see you're going out with Draskin. Smart boy. What did you do with your cluck Irishman?" He laughed as though he had said something witty. The actress, who was powdering her

(Continued on page 32-R)



## ANNE KLEIN WATCHES ARE AVAILABLE AT THESE FINE STORES

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- Georgia Cullums, Davison's, Rich's
- Illinois Famous Barr, Carson Pirie Scott
- Indiana L. S. Ayres, Stewarts
- Iowa Brandeis, Younkers
- Kansas Macy's, Dillards
- Kentucky Stewarts
- Louisiana The Fashion, Maison Blanche, The Palace
- Maryland The Hecht Co., Hochschild's, Hutzler's, Stewart & Co.
- Massachusetts Filenes
- Michigan Crowleys, Saks Fifth Avenue, B. Siegel
- Minnesota Daytons
- Missouri Famous Barr, Macy's, Dillards, Halls
- Nebraska Brandeis
- Nevada The Broadway, Weinstocks
- New Jersey Bambergers, S. P. Dunhams, Hahnes, Steinbachs, Sterns
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- New York Abraham & Straus, L. L. Berger, Gertz, Martins
- New York City Bloomingdales, Franklin Simon, Gimbels, Lord & Taylor, Macy's Herald Square
- North Carolina Bon Marche
- North Dakota Daytons
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- Oklahoma John A. Brown, Dillards
- Oregon Meier & Frank
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- Utah The Broadway
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Paige Palmer  
Post Office Box 255  
Bath, Ohio 44210

June 10, 1976



Mr. Joe Famolare  
Famolare, Inc.  
4 West 58th Street  
New York, N.Y. 10019

Dear Joe,

I just returned to the United States from a long trip abroad, and even though my desk is piled high with urgent correspondence, I think it is important to drop you a line about Famolare shoes.

For the past six months I've been on the go constantly, and I literally lived in my Get There shoes. I toured through the castles of France in the Loire valley, saw all of London, and covered every square inch of India from seashores to mountain temples. The 4-WAVE sole of my Get There shoes held up throughout the entire trip and are still going strong. Best of all, I never felt a single pain in my feet or legs (and I do have a history of toe cramps).

Thank you for making the first all-purpose shoe that really and truly benefits a traveler's feet. If you want an endorsement for an advertisement, I will be happy to oblige. My Get There are a delight because I need no other shoes, except a pair for dress.

Sincerely,

*Paige Palmer*  
Paige Palmer

**FAMOLARE**  
4 West 58th St., N.Y. N.Y. 10019  
H. J. Famolare, Inc. 30, Zurich, Switzerland

July 1, 1976

Miss Paige Palmer  
Post Office Box 255  
Bath, Ohio 44210

Dear Miss Palmer:

Many thanks for taking time out of your busy schedule to write us about the Famolare Get There. Like everyone else - we like to hear a little praise.

Sincerely,

*Joe Famolare*  
Joe Famolare

P.S. In answer to your last sentence. . .





# ROBERT-DAVID MORTON



Gideon Lewin

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*Jenny*

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Troy, Michigan



## LOVE STORY

(Continued from page 32-L)

nose, looked up at her and winked.

She went back to Merv's table, and found a drink waiting at her place. She picked it up gratefully. It was ginger ale.

At last, they got back into the Blocks' limousine. Merv held her hand. Norma kissed them both goodnight. "You two look good together," she said. They walked up the path to the house. It was moonlight. Merv's white roses and red geraniums breathed quietly in the darkness. They went inside.

"Norma's a sweetheart, isn't she," Merv said.

"Wasn't that a terrible picture?" Felice went to the bar and took out a glass.

"You shouldn't drink," Merv said. "You're too young."

"One."

He sighed.

"Yeah, it was a terrible picture, but they'll love it."

"Why do they love terrible pictures?"

"Because they're schmucks. Ignoramuses."

"My father says that if you give them better pictures, they'll go, and then they'll get to like them. He thinks you can teach taste."

"Is that what your father thinks?" He raised his eyebrows and smiled.

"Was that who you were talking about, was it my father? . . . who's going to be out?"

"When I'm talking to my friends, you have no business listening in. I want to ask you something: don't you have any friends?"

Don't you ever go out to lunch? What do you do with yourself?"

"Most of the people I know seem to be in other places," She said. "And anyway, I hate going out to lunch. It's boring. I usually ride or go to the beach but my car got stolen and they don't seem to want to buy me another one."

Merv looked at her and shook his head.

She was stretched out flat in the sun on the warm bricks of the patio working on her tan, when Matty called her to the telephone. It was Neil.

"Hello darlin'."

"Hello Neil."

"What's doin'?"

"Not much."

"Want to go riding?"

"Love to."

"Then let's go."

"I have to have lunch with Pearl."

"Jesus, Mary, and Joseph. Lunch? Are you crazy?"

"At the Hillcrest Club. And I'm supposed to go to the beauty parlor first. My hair looks like Harpo Marx's last year's wig, I'm told."

"O.K. One: call off lunch. Two: forget the goddamned beauty parlor. Three: put on your boots and I'll pick you up in half an hour."

"Can I ride Captain? That means we have to ride from Tim's and I know you don't like them there."

"Why don't we just go on the merry-go-round? I'll wear my spurs. No, don't fret, darlin', I'll call so they can wake Captain up from his morning nap. And then how about packin' up and getting out of that joint?"

"They'd all be mad at me."

Neil had a beautiful Western saddle worked with designs and colored dyes. His idea of riding was to dig his heels into the horse's belly and let him take off across the hills, reins flapping. That appalled Felice, whose joy was a collected canter with the horse chomping reassuringly on the bit. She let her horse run with Neil's, but she was always terrified.

Thick prickly scrub grew on either side of the trail. The yucca was in bloom. It was spring. They reached a place where the brush and grass was deep yellow ochre; it was hot and dusty and open-skied, lovely.

They came galloping down the steep bank of a dry ravine. She lost a stirrup, slid forward onto Captain's withers, and came to a stop hanging onto his mane.

"Beautiful horsemanship, Miss Melzer," Neil said.

"Shut up. You just try this in an English saddle, cowboy. Don't you know it's terribly dangerous for the horses? They could break a leg."

"You mean you could break a leg. You're scared shitless."

"Damn right. It's just a dumb way to ride."

Content with that tender exchange, they held hands as they walked the sweating horses back to the stable.

She returned to the cool, orderly house in the late afternoon and went straight to the kitchen where Matty made her a coffee milk shake on the milk-shake machine. It wasn't such a bad life, she thought.

When Merv got home, she was lying on the couch, still in her riding clothes, reading *Tender Is the Night*.

(Continued on page 198)



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Try a little for \$1.

Now you can try a little of our Great Skin and discover the big difference it makes in your skin.

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**This is what over  
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It's called The Elancyl (ay-lon-seal) Method. Two unique products, developed by one of France's leading pharmaceutical firms, and a simple 5-minute-a-day massage routine while you shower or bathe. To firm, tone and smooth persistent "trouble spots": thighs, buttocks, hips, upper arms, backs of legs and knees

Here's the Elancyl secret: (1) The Massage Glove with Special Soap. A specially designed massage glove releases the Elancyl soap lather containing extract of ivy, a gentle, natural agent. The kneading action tones the skin, leaves you tingling and

refreshed. (2) The Massage Cream. A soothing extract of ivy cream follows the soap. Supplements the massage effect on dimpled (or what the French call orange-peel) skin.



The complete kit of Massage Glove with Soap, Massage Cream and instruction book are just \$15. A refreshing Bath Foam and Body Gel, both with extract of ivy, are also available.

You should begin to see significant results within 3 to 4 weeks. And with today's revealing fashions, so should everyone around you.

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They've made it softer...sprinkled it with  
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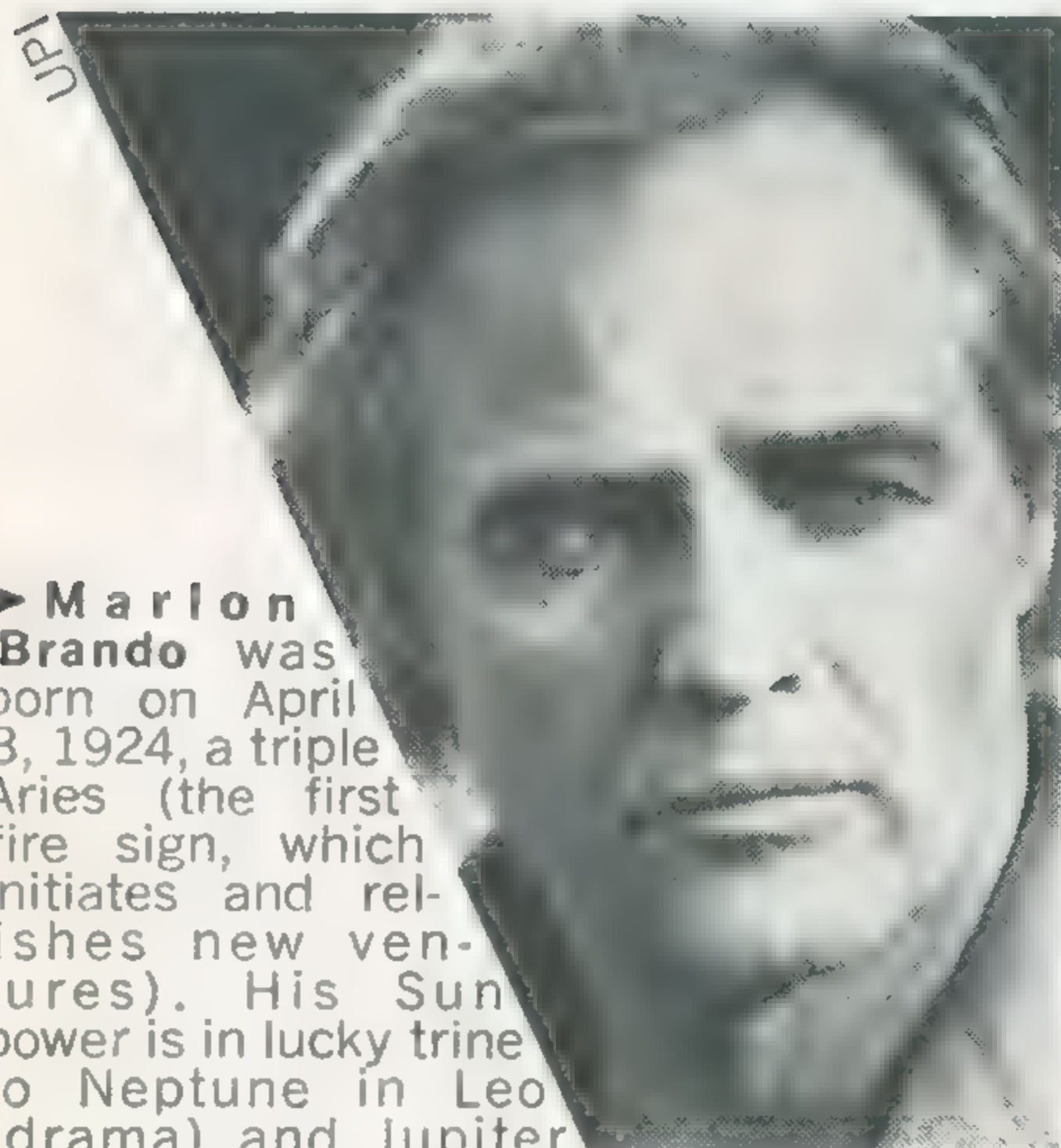
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# APRIL Horoscope



► **Marlon Brando** was born on April 3, 1924, a triple Aries (the first fire sign, which initiates and relishes new ventures). His Sun power is in lucky trine to Neptune in Leo (drama) and Jupiter (good fortune) in Sagittarius. Result: Honesty. These three idealistic planets show that Brando strives for a life of justice; the lack of air signs indicates his contempt for talkers. Mars in Capricorn against the Sun is proof that fame is not a goal of this generous man of integrity.

## Aries

MARCH 21-APRIL 19

You are stimulated to work, urged by the full-moon eclipse and Venus in your money house. You'll score nicely on the 5th; but, on the 10th, avoid disillusionment. Mars, your ruler, in Pisces restrains projects begun at the start of the month. Jupiter, in your money house, is pledged to support you. Starting on the 18th, a new phase of action; renew efforts.

**Health:** Good  
**Money:** Plenty  
**Love:** Fine

## Taurus

APRIL 20-MAY 20

You're a security consolidator, talking up financial deals that should tighten up gains made by April 3rd. After that, Jupiter transfers to your house of income, starting a prosperous year. Launch a campaign to reinforce your position. The 11th is not your day; stand firm. Patience will be rewarded at the month's end.

**Health:** Nervous  
**Money:** Is secure  
**Love:** Steady

## Gemini

MAY 21-JUNE 21

Your time has finally come. Jupiter enters your sign for the first time in twelve years; and this, with the full-moon eclipse on the 4th, brings luck, opportunity, new energy, and ideas. You fall in love, but it may just be fun or a time-waster. Make firm plans for personal rewards; use every bit of luck. The 11th is a perverse day, avoid action. A steady course makes this a banner year.

**Health:** Anxious  
**Money:** Coming  
**Love:** Expectant

By  
**Maria  
Elise Crummere**

## Cancer

JUNE 22-JULY 22

Eclipses are important to you; your ruler, the Moon, is onstage. On the 4th, the eclipse stresses your houses of home and business. Caution: money houses are being tested. Financial mistakes could be far-reaching; deal only with those you trust or who share equally with you. Protect your identity. Wait a week before making significant moves; even so, sign nothing. Jupiter works behind the scenes to protect you.

**Health:** Complaining  
**Money:** Tested  
**Love:** Non-responsive

## Leo

JULY 23-AUGUST 22

Now is the time to express your showmanship. The eclipse on the 4th triggers communication and travel: why not go on the road to sell an idea? Seek friends' help; Jupiter has just entered Gemini, the sign that rules friends, hopes, and wishes. Your idea should have reliability, be gainful or financially sound. This will be a good show, timely and worthy of you.

**Health:** Hearty  
**Money:** Making  
**Love:** Strong

## Virgo

AUGUST 23-SEPTEMBER 22

Practical folk are always put off when fire signs (excitement) such as Aries take over. Your ruler, Mercury, enters Taurus (earth) with the eclipse, on the 4th: this is good to you. Even so, others challenge you with ideas all month; Jupiter tests your judgment by the public. The answer is delayed on the 10th; on the 11th, step aside from the power struggle around you. Have all efforts committed by the 21st, then rest. A significant month.

**Health:** Stable  
**Money:** Reliable  
**Love:** Same

## Libra

SEPTEMBER 23-OCTOBER 23

Pressuring you into anything is to your disadvantage. Venus, in opposition to your sign, does just that. You will have to manipulate both the Sun and Venus; as that means attracting those in power, the meeting is rather unusual. Your judgment is apt; allow others to make their intentions clear; respond if you want to make someone dear to you, then arrive at a decision that is to your satisfaction. If you can take a trip the last week, it will have an astonishing result.

**Health:** Relax  
**Money:** Prospects  
**Love:** New

(Continued on page 62)

VOGUE, April, 1977

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10:00 Exercise  
w. Miss Beatrice  
11:30 Hairstyling—  
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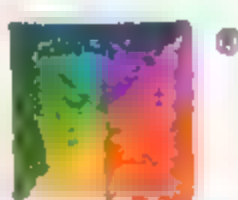
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Look closely at any woman. You see the outer expression of some inner mood of soul.

So, too, does every great perfume have a soul which reflects itself outwardly.

It may be the inwardly controlled sensuality of Shalimar, outwardly expressed as adventure.

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More convenient.  
Tie the thread off neatly by twisting it over the patented "teeth" at the end of the spool. No more loose ends. Also, the Gütermann® spool is skinny, so it takes up less space than ordinary spools.

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Prove it to yourself. Use Visible Difference on your face.... and you should see glowing results.







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presents the well-dressed



"My designs are for the woman who believes her bed and bath should be as well-dressed as she is...the woman who makes as much of a personal statement with her room decor as her wardrobe. This is a woman who does not follow fads. Rather, one who prefers classic simplicity that is soft, restful and easy to live with."

—Oscar de la Renta




"There's nothing like a monochromatic color scheme to lull you gently to sleep. Here, in *Monochromatics*, my whole aim was to capture that feeling of utter tranquility by using delicate splashes of color from a pastel palette...all interwoven with a soft handkerchief-plaid motif."






# Garland

bed and bath.



"Persian baths reflect a way of life that is both luxurious and romantic... each being resplendent with exquisite hand-painted tiles. I've taken this motif and adapted it to today's well-dressed bed and bath in *Persian Shawl*."



"To me, the most subtle of all luxurious carpets are the Aubussons — specifically, those woven in soft-spoken pastels with garlands of flowers gracing their borders. Why shouldn't the well-dressed bed and bath have the same serene elegance? For the woman who shares my feeling, I offer *Garland*, all tied together with ribboned comforters and pillow shams."



# Royal Family by Cannon

Cannon Mills, Inc., 1271 Avenue of the Americas, New York, NY 10020





**Coty. *The face***





# of fashion.

## **The look: feminine and functional.**

This Spring the look combines a new femininity with an easy practicality, for beauty that works. Anywhere, any time.

In fashion, lines flow softly. There are gathers, blousons. Textures are mixed. Silky, nubby, woven and mesh. Colors are natural. Day and evening combine.

Make-up is new too. Beauty and protection are combined. Feminine, delicate and functional. Colors are fresh. Beauty and treatment always together.

**The Foundation: Glowing Finish All-In-One Makeup.** A perfect combination. Moisturizers, conditioning hydrolyzed protein, a sun screen, and flawless all-day, all-evening, natural color.

**Glowing Finish Oil-Free Makeup.** And, for oilier skin, Glowing Finish makeup with astringent. It tightens pores, blots oil, and looks fresh, clean and oil-free from morning through evening.

**The Face Powder: Glowing Finish Moisture Powder.** The merest covering of this light moisture balanced powder, with protein conditioners, creates a beautiful, translucent finish. Both pressed and loose.

**The Accent Colors: Silksticks.** New luscious colors for lips, all lavished with hydrolyzed protein for irresistible softness, suppleness and shine.

**Bare Blusher.** Powder blush for cheekbones, chin and forehead. Natural and beautiful. Fresh in the morning and still glowing through the evening.

**The Face.** The model wears Coty's new Glowing Finish Oil-Free Makeup in 'Soft Beige', Glowing Finish 'Light' Moisture Powder, 'Frosted Primrose' Bare Blusher, Silkstick Lipstick in 'Caramel Custard', and Perfect Lashes Mascara in 'Brown'. Makeup by Wayne Franken of Coty.



**Clothes by Kasper, three time winner of the prestigious Coty Fashion Critics Award, presented by Coty to American designers of outstanding achievement.**





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# enter Chloé

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fragrance. She enters it."

*Karl Lagerfeld*



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fabulous cosmetics,

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Fabergé introduces Babe Cosmetics — as fresh, as smart, as uncomplicated as you are. And, like Babe's fabulous fragrance, they're made just for you. To give you a lot of beauty without a lot of bother.

New Babe Cosmetics. To help you look fabulous, Babe.  
*Simply fabulous.*

13 luscious Babe Lip Colors and 7 Sheer Lip Glosses. A clear Liquid Lip Gloss. 12 super-smooth Eye Shadows. 3 easy Mascaras. 7 sheer Liquid Makeups. 8 Soft Creme Blushers. Plus the sensible Babe Skin Care Collection. Cleansing Facial Soap, Light Liquid Cleanser, Fabulous Freshener and Dewy Moisturizer. At Fine Stores.



# Hair Now

summer hair—  
easiest ever,  
swept up, caught  
with combs

*Wet or dry, prettiest hair on the beach (or for an easy evening) is this kind of casual hair, to change anytime . . . with the flick of a comb!*



*To collect this summer: a handful of combs, pins, picks, below—in silver, gold, brass, tortoise. Sterling silver combs, above, by Joanne Cooper-Peter M. Silver Studios. Details, see next-to-last pages.*



Summer care: We all know by now what salt water and hot sun can do to a head of hair—dries it out, makes it dirtier faster. So here's what's what to put things right. . . . For after-shampooing: Helene Curtis' Suave Oil-Free Clean Rinses in pretty, summery scents such as Honeysuckle, Hyacinth, and Jasmine. Since there's no oil, they won't make hair go limp, but they will make it silky. . . . For dandruff-sufferers: a mild anti-dandruff, anti-oil treatment—René Furterer's Shampooing Crème Vert—nice and spinach-y green. . . . Two for conditioning: Redken's Climatress conditioner has lots and lots of protein plus moisture for hair, keeps it from turning brittle. Ogilvie's Herbal Conditioner has a bright, fresh herbal smell—best of all, it smooths split ends, encourages shine.



*Playing off sun-gilded hair, above: a tiny hammered-vermeil comb, a brass ginkgo-leaf pick. Comb, Editions by Helen Z. Pick, from Ted Muehling. Accessory details, see next-to-last pages. All hair, Christiaan. Makeup, Ariella.*



## a little luxury...

Even if you haven't made it to La Costa in Southern California, you can get a nice touch of it for yourself. They've put out their own La Costa Spa Fruit-Scented Shampoo with a wall-peg to hang it up, upside down, in your bath. The fruit scents are fresh peach, lemon, coconut, strawberry, and herbal. The shampoo's very rich, very good.



# "Splits, breaks, frazzles are your hair's way of telling you it needs 30 minutes with condition\*."

*Nicholas Modlin*

"It's very easy to damage your hair. You can cause it to split, break and frazzle just by doing the things that make your hair beautiful—brushing, combing, perming, setting.

You see, all those normal things you do to your hair break down its protective coating—called the cuticle. The hair gets weak, dull and worn out, and it lets you know by splitting, breaking and frazzling.

And once hair is split, broken and frazzled, it's vulnerable—to even *more* splits, breaks and frazzles.

That's why I use condition\*, the 30-minute treatment.

condition\* is specially formulated for damaged hair. Its protein-rich formula sinks into the hair shaft, seeking out the damage. It fills in the empty spots, to help restore lost body.

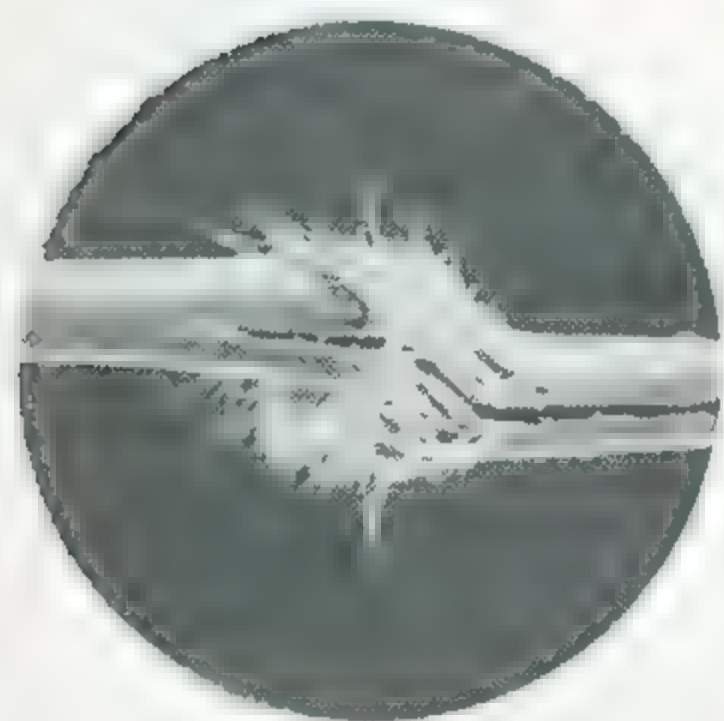
And condition\* actually smoothes down the roughed up

cuticle, so it helps prevent further damage.

Helps prevent any more splitting, breaking, frazzling.



**A split.**



**A break.**



**A frazzle.**



**It takes 30 minutes—good things take time.**

At the same time, condition\* gives hair fullness and bounce, plus a great, glossy shine.

Now, I can think of less expensive conditioners. And I can think of faster conditioners. But there's nothing like condition\*.

If you want your hair to look really good and healthy, remember that good things take time."



**condition\***  
The 30-minute treatment for mistreated hair.



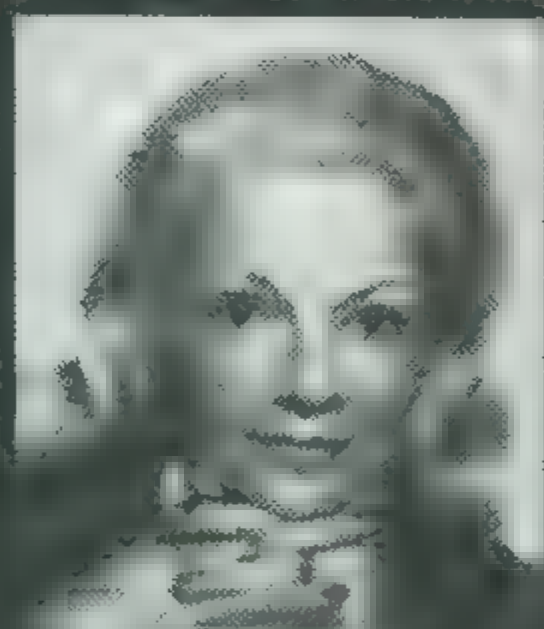


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New Skin in 7 Days!"*



IRMA SHORELL

Here is your opportunity to try DERMABRASE/35 — my facial discovery that makes possible a clearer, younger-looking \*NEW SKIN. Clarifies, helps to refine pores, stimulates. Banishes blackheads, whiteheads — removes all dry, dead skin cells safely — reveals fresh new skin underneath.

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Skin-Care Essentials**

DERMABRASE/35 World Traveller Kit—luxurious 2-section zippered see-through plastic waterproof travel bag — contains DERMABRASE/35 Facial Treatment Kit — plus a tube of MOISTURE/35, the first daytime cosmetic to MOISTURIZE • FIRM • PROTECT over-30 skin and the deep, deep cleansing without drying FORMULA for CLEANSING.

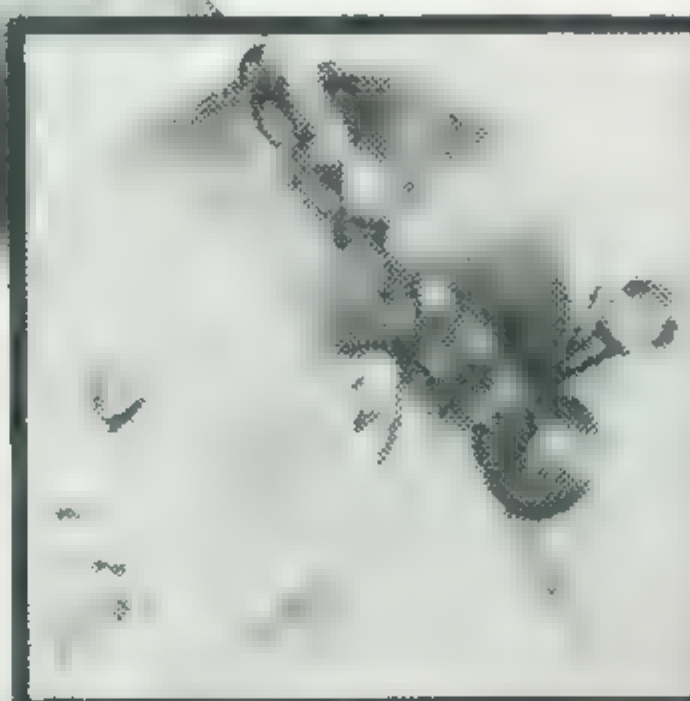
**\$27.50 value for \$13.50**

Supply is limited — don't delay. My 3 remarkable skin-care essentials at substantial savings. See for yourself—start enjoying a clearer, more glorious complexion today.

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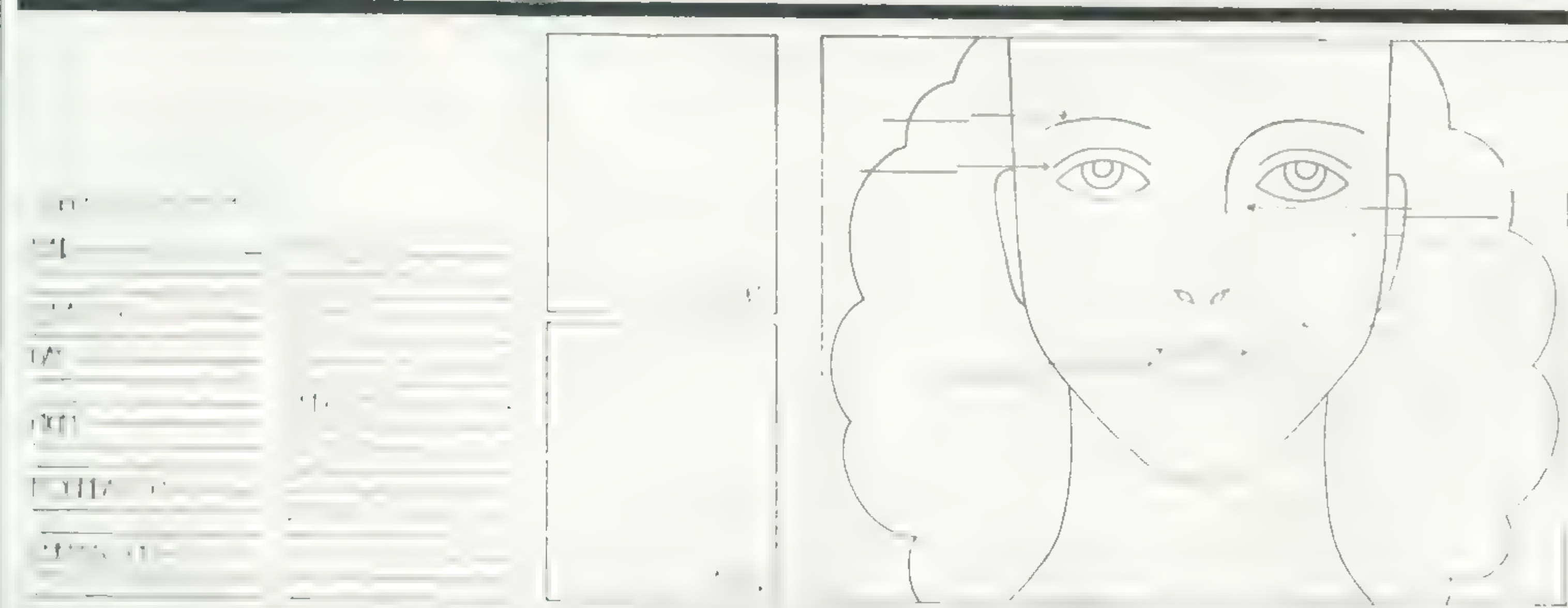


# Hair Now

braids!  
everyone's  
wearing them...  
every way

instant  
look-turners, day or night

They're seen on all the prettiest heads in Europe—braids done a million different ways: long ponytails starting high up on the head and tied with big bows at *both* ends—charming! . . . Thick-braided switches of hair wrapping very sleek, chignon'd heads (*inset, left*); strands of hair plaited with threads of gold and pinned back. Princess Grace wears her braid encrusted with flowers from Alexandre. If you can't make your own braid, buy one. The one *left*, from Davir, 30 East 67th Street, N.Y.C.



New looks by mail. . . . The "Mailaway Makeover" at New York's Louis-Guy D Salon (41 East 57th Street, N.Y.C. 10022), above; their experts will send you custom-tailored makeup and hair advice when you send them a photo and some facts. At "Faces By Mail" (123 Main Street, Cold Spring Harbor, N.Y. 11724), Sandy O—co-founder of i cosmetics, now on her own—will do the same thing. Write both for details.

## Special Services

Time was when hair salons just cut hair. Now lots of the best are trying a little harder. Some good deals we've noted: At Nubest & Co. (1482 Northern Boulevard, Manhasset, L.I., N.Y.), they give you a comprehensive hair questionnaire (*right*) to complete. It asks everything from how often you shampoo to the kind of bristles in your brush. The answers are looked at by a Nubest expert, then you're given instructions for at-home care. . . . Cinandre (11 East 57th Street, N.Y.C.) does something called a "situation/solution" analysis before they touch a client's hair. Hairdresser and client come to terms on what shaping, coloring, or perming do to solve existing problems. . . . Peter Friedauer at Interhair (1000 Old South Gaylord, Denver, Colorado 80209) conducts hour-and-a-half hair classes in the salon. Wife Ilsa gives a class in makeup.

How often do you wash your hair? \_\_\_\_\_

What Brand of Shampoo do you use? \_\_\_\_\_

Is your hair chemically treated at this time?  
("Chemically treated" means having a permanent,  
straightening, or color in your hair.)  
Yes \_\_\_\_\_ No \_\_\_\_\_

If the answer is "yes", check below.  
Body waved \_\_\_\_\_ Color \_\_\_\_\_ Straightening \_\_\_\_\_  
Date \_\_\_\_\_

Does your hair get oily? \_\_\_\_\_ How soon after you wash it? \_\_\_\_\_

Does your hair get dry after you wash it? \_\_\_\_\_

Is your hair dull? \_\_\_\_\_

Does your hair fall out when you comb or brush it? \_\_\_\_\_

Does your hair break easily? \_\_\_\_\_

Do you brush your hair? \_\_\_\_\_

If so, do you use a natural bristle or nylon brush? \_\_\_\_\_

Do you condition your hair? \_\_\_\_\_

What Brand? \_\_\_\_\_ How often? \_\_\_\_\_

Do you blow dry your hair? \_\_\_\_\_

Do you use hot rollers? \_\_\_\_\_

Do you use regular rollers? \_\_\_\_\_

If so, how long do you sit under the dryer? \_\_\_\_\_

Do you use a creme rinse? \_\_\_\_\_ Brand? \_\_\_\_\_

Do you use a setting lotion? \_\_\_\_\_ Brand? \_\_\_\_\_



"Looking back, I think it was her hair that made her beauty so exquisite".



Photograph Leslie Priggen

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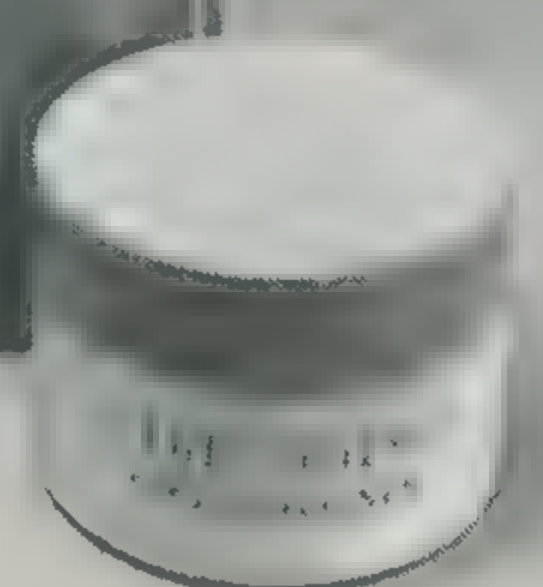
# From sensible

Do your eyes sleep in the nude? They should. That's why we created Effacil Gentle Eye Make-up Remover. This non-oily cleanser removes all traces of eye makeup, gently.

And because the skin surrounding the eye area is delicate and sensitive, we introduced Adieu Rides to care for it. This remarkable transparent cream works in just minutes to help soothe and smooth.



Isn't it time you developed 20/20 vision about eye care?

TREAT ME LANCÔME





# to sensational



Are your eyes as well dressed as you are?  
They can be if you color them with Maximum Wear Crème Powder Eye Colour.  
Long wearing eyeshadows that don't dry or flake.  
In a glorious range of exciting colors to  
complement your eyes or just get compliments.  
Now that you've colored your eyes, frame them.  
With Immencils Gentle Lash Thickener.  
This creamy mascara thick, thick, thickens  
lashes even while it separates and curls.  
Guaranteed to make all eyes light up.

## COLOR ME LANCÔME



# What's News What's Coming

in art,  
books,  
collecting,  
money,  
movies,  
people,  
sounds,  
sports,  
taxes,  
and more

## **m**ovies: By Rex Reed

### Private Eyes... Creepy Digs

When Art Carney and Lily Tomlin team up for a movie called *The Late Show*, you might expect a comedy, but the humor is mild instead of wild, and whatever laughs this bizarre, low-key detective spoof gets derive from character observation instead of plot, style, or action. Labeled a "romantic comedy thriller," whatever that means, it's curiously uneven.

Carney is an aging private eye with a bum leg, a pot belly, a hearing aid, and a bleeding ulcer. Lily is a cuckoo-brain drifter who hires him to find her kidnapped cat, Winston. Before you can say Nick and Nora Charles, they're up to their *est* in corpses, shootouts, careening hippie vans, and freak-fad Hollywood dialogue. The real fun is watching this mismatched pair rise above their lugubrious script to become real fruitcakes instead of phonies. The movie drops dead from exhaustion, but the Carney-Tomlin team squeezes charm out of polluted air.

*The Sentinel* is bone-chilling, effectively horrifying nonsense about a haunted house that serves as the gateway to Hell. The

Catholic Church needs a new sentinel to guard the premises for the next half-century, and the most perfectly qualified new applicant seems to be the unsuspecting model downstairs. With clanging chains, flickering chandeliers, strange footsteps, and an assortment of creepy tenants all listed in the police files as dead criminals, it's no wonder Cristina Raines gets the vapors.

There's one hair-raisingly gruesome scene, in which the creatures from Hell assemble



Lily Tomlin, above, kooky-sleuths in *The Late Show*.

in the hallways to drive her to suicide, that just might make you surrender your dinner. Director Michael Winner uses real freaks from sideshows, circuses, and asylums for this scene, so don't say I didn't warn you. Mixing with the androgynous subjects of teratology are such familiar faces as Ava Gardner, playing a mysterious realtor who rents out the evil digs; Sylvia Miles, as a German lesbian zombie; Chris Sarandon, as the boyfriend who literally loses his head; John Carradine, as a blind priest; Burgess Meredith, as a gnome-like neighbor who knows more than he's telling; Deborah Raffin, as an innocent friend; Arthur Kennedy and José Ferrer, as menacing priests who have the keys to purgatory; and Eli Wallach, as a police officer who thinks there's more to the terror than a hysterical girl's hallucinations. He's right.

If you have a soft heart for things that go bump in the night, be sure to take along someone with a stronger heart to carry you home.

## MORE MOVIES:

**Thieves:** Herb Gardner's version of "The Prisoner of Second Avenue," and they should have razed it along with the El. Junkies, thieves, perverts, madmen, and predators roam New York City streets while the doormen sleep; Marlo Thomas searches vainly for an abortionist while husband Charles Grodin rants incoherently about the death of Bogart. Ugly, mean, and dreary, and who needs it?

## **b**ooks: By Allene Talmey

### Delicious Memories

On the passport of the ravishingly beautiful Member of Parliament from Jaipur is stamped "Housewife/M.P." That hardly describes Gayatri Devi, the daughter of the late Maharaja of Cooch-Behar and the widow of the Maharaja of Jaipur, both powerful rulers of princely states before India's independence in 1947. As leisurely as the five hundred household servants of her father's palace, her memoir—*A Princess Remembers: The Memoirs of the Maharani of Jaipur* by Gayatri Devi and Santha Rama Rau (Lippincott)—is part double love story and part detailed document of an erased way of life. Before 1947, the Maharajas owned states (not estates) and were allowed by the British Raj to do everything for or to their people except conduct foreign relations. (Maharaja means Great King.)

Oddly enough, however, some of these great sporting statesmen until they reached their majority were ruled by their mothers, the Regent Maharanis, sovereign dictators in the state and in the *zenanas*, the women's quarters. There the women lived in purdah, kept from men's eyes, but not Gayatri Devi. At Jaipur, some four hundred women lived in the palace *zenana*, including the Maharaja's older two wives and their Court retinues.

Continued



# *Alive with pleasure!* **Newport**



*After all,  
if smoking isn't  
a pleasure,  
why bother?*

Box: 18 mg. "tar", 1.2 mg. nicotine;  
Kings: 18 mg. "tar", 1.2 mg. nicotine; 100's: 19 mg. "tar",  
1.4 mg. nicotine av. per cigarette, FTC Report Dec. 1976.

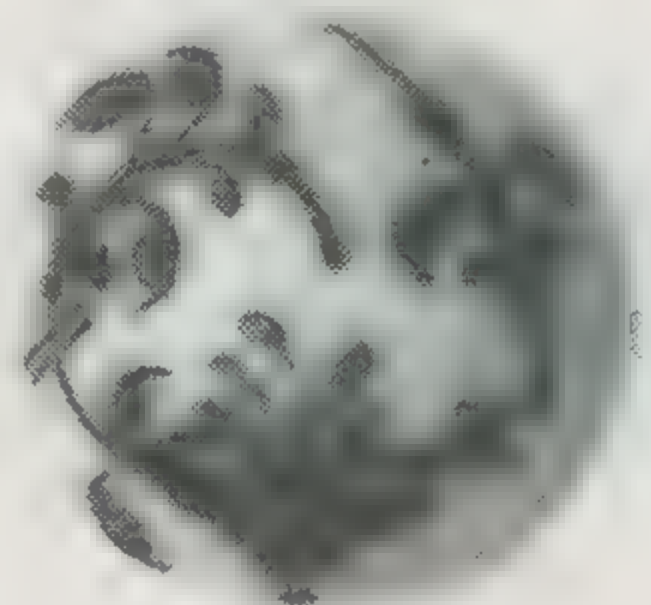
Warning: The Surgeon General Has Determined  
That Cigarette Smoking Is Dangerous to Your Health.



# FBS



**IT'S ROMANCE AND RUFFLES.** A long dress spilling over with ruffles and flowers and summer softness. Elasticized neckline. Avril® rayon and polyester in a summer garden of colors against white. Sizes S,M,L. DR-1, \$27.50 ppd. No CODs. N.Y. State residents add your tax. Master Charge, BankAmericard, American Express. **Send \$1 for the exciting new FBS catalog** and apply it to your first order. Write: FBS, Dept. AV4, 659 Main St., New Rochelle, N.Y. 10801. Tel. 914-636-8600.



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brown pattern  
on white



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## Royal Copenhagen

573, Madison Avenue, New York 10022

# What's News

Continued

Both the Senior First Wife and the Second Wife took precedence over the new, delicious, Westernized Gayatri Devi; and they instructed her in a "civilized and mannerly relationship." Although Maharajas naturally experienced all the usual vicissitudes—jealousy, hatred, madness, death—they decorated those lives with the most extraordinary pomp.

Compared to the noble Maharajas, some with lineage going back to the twelfth century, the oil-rich Saudis and Kuwaitis are just Bedouins with money. This Maharani, housewife?



*It wasn't all purdah: The Maharajah and Maharani of Jaipur, 1937. From A Princess Remembers: The Memoirs of the Maharani of Jaipur (Lippincott)*

## MORE BOOKS:

**The Twenty-Third Web** by Richard Himmel (Random House). In this bruised thriller, the thrill remains long after the melody is gone. At the center of this web—Arab destruction of Israel as a state without animus toward Jews—is an irrational American, a mathematical genius who uses a computer like a Stradivarius. Kinky, muscular, relaxing, and menacing.

**The Fan** by Bob Randall (Random House). In this erotic novel, a handsome young arsonist fan of an aging singing star swoozles his way into her life, providing her with murder, love, and fright. With a trapeze swinger's grip, *The Fan* could scare a boar. **Slow Days, Fast Company: The World, the Flesh, and L.A. Tales** by Eve Babitz (Alfred A. Knopf). In these ten cajoling tales, Los Angeles is the patient, the heroine, hero, victim, and aggressor: the tales a marvel of free-form madness. Like Renata Adler, Eve Babitz has tact, never telling too much.

**Sam Seven** by Richard Cox (Reader's Digest Press, Crowell). More selective terrorism: An Arab plan to assassinate all business and political leaders in Europe and America with the aid of IRA. Although Cox can't write a pleasing sentence, he can write riveting ones. Incidentally, Sam 7 is a small Russian Surface-to-Air Missile, carried in a canvas sling.

## money:

By William Flanagan

## Gem Investments

Your jewelry collection, sentiment aside, could be your most valuable asset, at least in a pinch. But do you have any idea what it is worth? Or the rate at which it may be appreciating? Or if you have enough insurance coverage? It might be wise to have your collection appraised. And, while you are at it, you might want to exchange some of your collection for other gems that have a faster rate of appreciation.

The telephone directory will give you the names of many jewelers who will give appraisals, but remember that the figure you are quoted will depend upon the purpose of the appraisal. You will get one figure if it is for estate-tax purposes, another if it is for insurance, a third if you expect the retailer actually to buy the stones, and perhaps a fourth if you are trying to work an exchange. The spread can be 30 percent or more. Moral: Shop around, and inquire of friends and your insurance agent about reputable dealers.

If you want to update your jewelry for maximum appreciation, here is a portfolio suggested by Benjamin Zucker, author of the recently published book *How To Invest in Gems* (Quadrangle). The portfolio's initial cost is \$20,000:

Ruby—a two-carat Burma stone; or a four- to five-carat Ceylon gem, very pinkish; or a four-carat Thai ruby, slightly purple.

Sapphire—a three-carat Burma stone, with no silk visible; or a five-carat Thai sapphire, very brilliant and relatively free of inclusions.

Emerald—a two-carat Colombia stone, of good color but not flawless (there are none). It can be any shade of green but should be lively.

Diamond—a two-carat, D, E, or F, flawless. (Letters designate gem quality and color; "D" is the highest rating.)

Other stones—perhaps \$5000 worth of such cut stones as quartz, tourmaline, beryl, and topaz.

Continued

VOGUE, April, 1977





*Gentlemen prefer Hanes*  
*Sensuously smooth. Luxuriously sheer. Unmistakably Hanes.®*

Available in a variety of colors and sizes at hosiery department and apparel stores.





# What's News

Continued

## Sounds: By David Sargent

### Folk (etc.), Mostly etc.

Bonnie Koloc is an Iowa-born, Chicago-based folk (etc.) singer who has just now—after being well-known in Chicago all through the 1970's and having put out four records on that city's Ovation label—made a major-label disk *Bonnie Koloc: Close-Up* (Epic) and begun to win the national attention she's long deserved. The "etc." suggests her range, which avoids leather-voiced rock power but otherwise includes almost any style you can think of from folk to blues to jazz to ballads to novelty ditties and embraces both her own songs and material by others (especially Chicago songwriters).

Apart from her sly sleepy-eyed charm, what is most striking about Koloc is her voice: one of those clean, clear, precisely pitched sopranos that sound exactly American. Koloc has enough womanly warmth and brings enough sophistication to the phrasing to avoid sounding sterile. A lovely record, and a singer we're likely to hear a good deal from over the years.

Maurizio Pollini is not as familiar a name in the United States as it is abroad; and what is known of the pianist here suggests an icy technician, long on analytic intellectuality and rather too short on feeling. Yet Pollini first came to international prominence as winner of the Warsaw Chopin competition in 1960, and his version of the Chopin Polonaises (Deutsche Grammophon) is a remarkable one.

Pollini lacks the warmth that Rubinstein brings to his by-now-classic RCA set from the mid-1960's. But his technique recalls the pianistic titans of the past; at point after point, the moments of virtuosic display are dispatched with exhilarating bravura. Pollini doesn't slight the swagger and charm of this music; he just filters it, elegantly, through his own aristocratic sensibility.

#### MORE SOUNDS:

**Schubert: "Trout" Quintet; Tashi and guests (RCA).** A strong, fresh account of this perennial chamber-music favorite from some of America's brightest young musicians.

**Emmylou Harris: *Luxury Liner* (Warner Brothers).** Emmylou's best record, full of



Above, David Bowie: "strangest yet"

bouncy up-tempo country-rockers and haunting ballads.

**Sibelius: *Karelia Suite, Op. 11 and Four Legends from the Kalevala, Op. 22*; Radio Symphony Orchestra Helsinki, Okko Kamu conductor (Deutsche Grammophon).** Strong, idiomatic, and deeply felt accounts of two of Sibelius's most Romantically appealing scores.

**David Bowie: *Low* (RCA).** Bowie's strangest record yet: a collaboration with Eno, the London rock avant-gardist, and an exotically, coldly beautiful one it is.

## Art: By Barbara Rose

### Rare Russians, Surprising Finds

With historical Russian costumes filling its Costume Institute, The Metropolitan Museum of Art in New York augments our sense of Russian culture with an ambitious and rare exhibition of *Russian Painting: 13th Century to the Present*, opening April 16 (on view until June 26). Although the focus is on icons—the brilliantly colored, flat Byzantine images of religious figures often set in ornate gold or sumptuous jeweled frames to which the Orthodox faithful

prayed—the exhibition also includes paintings of secular themes from the late eighteenth century until the present. Of particular interest to Western eyes: early modern and Constructivist paintings never before seen outside of Russia, exhibited now in this, the largest, most comprehensive show of Russian painting ever to leave the U.S.S.R.

The release of works by Larionov, Goncharova, Malevich, and other daring Constructivists, painted during the experimental period of the early revolutionary years, adds credibility to the rumor that the Russians are coming closer and closer to rehabilitating the art of their own avant-garde, rejected by Stalin but of immense interest both inside and outside the Soviet Union. That women artists such as the inventive Alexandra Exter, whose scene designs and marionettes have had great recent popularity, and the prolific Natalya Goncharova—one of the strongest and most original Russian modern artists—worked side by side with their male colleagues during the Constructivist period is another reason for so much curiosity about that period in Russian art.



Two Russias: "Our Lady of the Don" icon, (top), late fourteenth century; Liubov Sergeevna Popova's "The Violin," (directly above), 1915. Both were lent by Moscow's Tretyakov Gallery to The Metropolitan Museum of Art for Russian Painting: 13th Century to the Present, both never before seen outside the U.S.S.R.

Viewing post-Revolutionary Russian art should provoke viewers here to wonder why so much recent American realist painting bears a striking resemblance in style, if not in content, to proletarian Russian social realist art. It is a question of some cultural significance.

Continued



Model wears Savannah Orange Lipstick and Nail Enamel. Makeup Design by Serge Lutens

Christian  
Dior



Colour

Dior

The trendsetting new colours for spring.  
African Red, Batik Blue, Savannah Orange, Tom Tom Red





# What's News

*Continued*

As difficult as it has been for women to practice painting and sculpture, these professions have been relatively open to women. Architecture, on the other hand, has been until very recently a field virtually closed to them, perhaps because—unlike the solitary occupations of writing or painting—architecture, like film, is a collaborative profession requiring immense economic resources. This month (through April 17) the Brooklyn Museum is holding the first in-depth survey of women's role in American architecture. The findings are fascinating: There were women architects in the nineteenth century who designed important buildings, and women today are making considerable progress in asserting themselves as creative architects and designers, given to the word "home-maker" an unexpected professional dimension.

## MORE ART:

**Forgotten Impressionist: Gustave Caillebotte:** Renoir and Monet are household words, but the group of French artists who broke with the Academy and exhibited together as Impressionists also included such lesser-known figures as Gustave Caillebotte, a sensitive, modest man of means sufficient not only to pursue his own career as a painter but also to buy works by such friends as Renoir, Monet, Degas, and Pissarro at times that were crucial. Today, Caillebotte's own carefully but freshly painted views of strolling couples and comfortable cafés evoke the elegance and charm of bourgeois Paris at the end of the last century when Paris epitomized the good life. At the Brooklyn Museum.

## Taxes: By Julian Block

## Keeping Records

There can be trouble ahead unless you hang on to receipts, checks, and other records that support income, deductions, or other items on your income-tax returns until the statute of limitations runs out for an Internal Revenue Service audit or for you to file a refund claim. Generally, that's three years from the filing deadline—April 15, 1980, in the case of a return for 1976.

Once the three-year period runs out, it's usually safe to dispose of your receipts and other supporting records. But there are exceptions to the general rule, and they can be significant. The IRS has six years to scrutinize your return if you fail to report more than 25 percent of your income. And there is no time limit if you've failed to file a return or if the IRS suspects you filed a fraudulent one.

*Continued*



*Kate Jackson, co-star of ABC-TV's Charlie's Angels.*

## Today more than ever, your hair needs the deep conditioning of Wella Kolestral.

There's nothing like Wella Kolestral. One 30-minute treatment restores the shine, body and silken condition you've been missing.

Wella Kolestral's organic ingredients penetrate into hair shafts, to help repair and protect even badly damaged hair. That's why so many professional hairdressers choose Wella Kolestral for salon use.

If sun, chlorine, chemicals or the aging process itself have hurt your hair, reach for Wella Kolestral. You'll love your hair.





# We're not afraid to show you what we're made of.

If you've grown skeptical about the claims made for products you use on your face—especially soap—we're glad. Because if your skin is sensitive, what you need most in a soap is good old-fashioned safety and mildness, not a lot of fancy "beauty" promises. And that's why we'd like to present our credentials.

**What we're made of.** There are two things you should know about Neutrogena® if you have sensitive skin. The first: all the ingredients in each pure amber bar are the mildest, safest, and least-irritating we can buy. The second: by the time you buy our soap, it has gone through 22 separate tests for quality and purity during manufacture. Plus eight independent laboratory tests we'll talk about in a minute.

**Ingredients that are safe enough to eat.** Beef tallow, castor and coconut oils are among the ingredients we use in making Neutrogena. All these are USDA Food Grade, higher quality than most other soaps use. It means they're safe enough to eat, free of impurities which could annoy your skin.

And while most soap manufacturers drain off the glycerin (a byproduct of the soap-making process) and sell it to cosmetic companies to use in moisturizers, we don't. We keep it in and even add more for your skin's benefit.

**What we're not made of is equally as important.** No hardeners, no medication, no preservatives, no free alkali, no artificial coloring. All of which can be irritating to sensitive skin.

**What's more, our soap is tested as carefully as a prescription drug.** Some of the clinical tests we do to establish the safety of our soap are: the 21-day irritation test, arm immersion test, Draize sensitization test, photo-toxicity test, LD-50 oral toxicity test, Draize eye test. Independent dermatology laboratories carry out these tests according to strict government FDA procedures. Now, how many other soaps do you know that are that careful with your face?

**No wonder Neutrogena is often referred to in medical journals** for its mild cleansing of sensitive skin.

But of course the ultimate test is how it works for you. Now that you know what we're made of, try Neutrogena. We think your face will like it.



*for sensitive skin care.*



# What's News

Continued

## Collecting: By Judith Goldman

### Rothschild Treasures

Auction houses don't charter jets. But a whole Sotheby Parke Bernet plane may leave May 17 for the nine-day sale of Mentmore, a sixty-plus-room Victorian, gothic, gilded mansion in Buckinghamshire, England. Built for Meyer de Rothschild by Sir Thomas Paxton (who began it in 1851, took time out to design the Crystal Palace, finished Mentmore in 1859), the mansion and its contents have remained intact.

The last important estate sale—the Madison, New Jersey, property of eccentric, dog-loving Geraldine Rockefeller Dodge—brought one million dollars. Mentmore's sale is likely to make Mrs. Dodge look like a million-dollar baby in the five-and-tens store, for its contents, including forty eighteenth-century French commodes, Rembrandts, a rococo secretaire made for Augustus the Strong in Saxony, and a sixteenth-century Doge's cap, are estimated to bring between three and six million pounds.

Experts found Limoges enamels in Mentmore's bureau drawers; and the royal inventory marks on the French secretaire by Riesener, discovered in the coal bin, are those of Marie Antoinette, who ordered it in 1784 for her new apartment at Versailles.

The seventh Earl of Roseberry, grandson of Hannah Rothschild, regrets selling Mentmore. He offered it to the Department of the Environment, but they cannot afford it either.



For sale: Mentmore, above and below—sixty-plus rooms, gothic and gilded



#### MORE COLLECTING:

**Scholars reference to Rothschild taste:** *L'Art et La Manière des Maîtres Ebénistes Français en 18e Siècle* lists every French eighteenth-century cabinetmaker. Recently republished at Wittenborn Art Books, New York.

**Fakes, forgeries, frauds:** Discussed by experts, at the Independence National Historical Park's Symposium, April 27-29, in Philadelphia.

**Diamonds aren't forever:** An eighteen-carat, cushion-shaped emerald and other rocks from Cartier, Van Cleef & Arpels in one Magnificent Jewelry Sale at Sotheby Parke Bernet, New York, April 14.

**Nixon gave one to Mao Tse-tung:** Betty Ford held one posing for a Karsh photograph—it's a Republican taste. Fine china birds and dogs, now in book form: *The Porcelain Art of Edward Marshall Boehm* (Abrams).

## Sports By Kay Gilman

### Racquets, City and Country

Women who want their exercise undiluted, encapsulated in sixty-minute spurts are surging to squash and platform tennis. In Manhattan, it's squash, one of the fastest games going, with open-to-the-public squash courts at seven New York City locations, and the ivied courts of the Harvard, Princeton, and Yale Clubs recently opened to women members.

Bancroft, tennis and squash racquet manufacturers, have initiated a women's professional squash circuit. Their first tournament, the \$6500 Bancroft Open, held in New York in January, pitted the leading Americans, including U.S. champion Gretchen Spruance and the intense, precise Philadelphian Barbara Maltby, against the world's top women players. Australian whiz Heather McKay, considered the greatest woman ever to play the game, cleaned the courts.

In the outlying districts, it's platform tennis (popularly known as "paddle") that has taken the East Coast by storm and is rapidly seeping westward. Paddle, created forty-nine years ago in Scarsdale, New York, is played with a yellow sponge-rubber ball that caroms over a net and ricochets off mesh sides on a court that looks like a raised chicken coop. The action is such a slashing riot of activity that paddle is ex-

clusively a doubles game, best played in frigid climates or under flood lights at night. Play begins with the participants swaddled in sweaters, jackets, and scarves to the eyeballs; as the movement heats up, the layers peel down—to warm-up suits and sometimes iced hair.

Platform tennis clubs and courts are popping up all over exurbia; most country clubs have several. There is added élan in having a lighted court on one's private acreage. Cost of the aluminum prefabricated model, currently the most practical and popular: about \$7900 and zooming. Paddle has spawned a hotly competitive complex of women's leagues east of the Mississippi. The tangible rewards of an hour of squash or paddle? More than a glow: a gasping, body-drenching sweat.



Men play "paddle," too: above, Governor Brendan T. Byrne of New Jersey. For paddle fans, male and female: The Tribuno Platform Tennis World Championship, April 1-2, Forest Hills, New York

#### MORE SPORTS:

**Colgate-Dinah Shore Winner's Circle LPGA Championship:** The extravaganza of women's golf happens in Palm Springs, California, on April 2-3, complete with celebrity-studded pro-am and the fattest purse ever in women's sports—\$305,000. ABC-TV has the final rounds.

**L'Eggs World Series of Women's Tennis:** The four top women tennis pros tough it out on April 16-17 in Tucson, Arizona. Total prize money: \$100,000. The winner walks with a cool fifty grand. ABC has this one, too.



Give each lash a beautiful life of its own!

**NO  
CLUMPING  
ALLOWED**

Longer looking. Thicker. Silkier. And separate. Look Natural Comb-On is the only mascara with the patented Tri-Comb applicator. Comb on new length and thickness. Comb on color from base to tips of lashes. Comb out clumps. Each lash stands alone. Beautiful. Waterproof. And smudgeproof. Nobody out-lashes Maybelline.

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Fine make-up sensibly priced

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CREATED TO IDENTIFY  
HIS FOLLOWING.

# Horoscope

Continued

## Scorpio

OCTOBER 24–NOVEMBER 21

Your intentions are fixed; to have to modify them or to express them in more than one way is distracting. But you may have to compromise on the 10th with a strategic move to prevent the loss of your goal. Doubt saves mistakes. The 18th–21st is an adjustment time; then competitiveness is lost, for no one is listening. When Mars leaves Pisces on the 28th, you have two days to win.

**Health:** Harassed  
**Money:** Negotiating  
**Love:** Delayed

## Sagittarius

NOVEMBER 22–DECEMBER 21

You love to take a chance with fate. The month starts hopefully; as the Sun, in fire Aries, suits you to expand, do so. Stop on the 10th, when Mars hits a snag. Jupiter, your ruler, has entered Gemini, your marriage house, for a year's stay; this brings many varied kinds of partners, associates, new people. Don't expect it to be effective until the 28th; then the last two days are for romance or joining a new group.

**Health:** Jittery  
**Money:** Unsettled  
**Love:** Finally

## Capricorn

DECEMBER 22–JANUARY 19

You are the most organized sign of the twelve; your ruler, Saturn, is in trine to all romantic signs. With slow but deft handling, the first six days work for plans, money, love. Talk is stopped on the 10th–11th. Wait for the tide to turn on the 18th, then resolve business. New, spirited friendships arise to join in your projects.

**Health:** Good  
**Money:** In sight  
**Love:** New

## Aquarius

JANUARY 20–FEBRUARY 18

Aquarians thrive when challenged—particularly when Jupiter, in Gemini, comes to the rescue. Which it does, on the 12th, getting stronger as Venus (love) and Mars (action) heighten your charisma, delight interesting new friends, improve social activities. The last week is most important. Considering the blocks you have had to overcome, winning is all the happier then.

**Health:** Uneasy  
**Money:** Undecided  
**Love:** Later

## Pisces

FEBRUARY 19–MARCH 20

With your ruler, Neptune, in fire Sagittarius, you have more vigor and will. Mars blocks you on the 10th, but this is only temporary. Jupiter enters Gemini on the 4th, showing new luck coming to your home life. There could be improvement in home comforts or a new house; you will be attracting ideas, including a new source for income.

**Health:** Stimulated  
**Money:** Better  
**Love:** Coming





In 1896, when Mr. Peter Hustung caught his wife smoking, he locked her out of the house until he could find a suitable punishment.



To Mr. Hustung, suitable punishment did not come easy.



You've come a long way, baby.

# VIRGINIA SLIMS

Slimmer than the fat cigarettes men smoke.



Fashions: Zandra Rhodes

16 mg. "tar," 0.9 mg. nicotine av. per cigarette, FTC Report Dec. '76

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.



# THE REDKEN



At Redken, we firmly believe that any woman who cares about herself can be beautiful. This means treating yourself well. And being treated well.

Like the very special personal attention you get every time you visit a fine hair styling salon. The Redken Experience is a combination of science, professional treatments, service and an entire collection of hair and skin products to use at home.



# EXPERIENCE

## Meet spring head on.

Weather and climate actually change the manageability of your hair. Winter winds and indoor heating rob your hair of natural moisture. Professional renewal is the problem solver. Have the shiniest, brightest crop of hair in town. Clean it, condition it, curl it. Have it cut into shape. Move head on into Spring.

### Head into clean.

Weather forecast: Clean, bright sunny days ahead. And Redken offers a sun-shower of pH balanced shampoos for you to choose from. **1.** Amino Pon features a freshly scented shampoo that conditions the hair shaft with organic protein and helps restore natural elasticity. **2.** Jellashleen, a deep cleansing concentrate scientifically compounded of milk amino acids has a lively lather to keep your hair clean. **3.** Essture, a moisturizing shampoo, protects your hair from overexposure to blow-dry styling. These custom shampoos are available for at-home use from your Redken salon.

### RAINY DAY BEAUTY CHECK.

Grey skies are going to clear up but here are some pretty ways to brighten a rainy spring day. Select your brightest silk scarf for outdoor errands to keep you looking like you've walked between the raindrops. Spray a piece of cotton with Amino Pon Firm Hold Hairspray to touch up the little frizzies that seem to mar the perfect hairdo on a cloudy day. Spray the inside of your umbrella with your favorite floral fragrance and scent your environment. Then, let the rains come. You'll be above it all. And beautifully.



### HEAT-STYLING TIPS

"**1.** Select your blow-dry wattage according to the length of your hair: Short hair does not need maximum heat; shoulder length or longer hair needs the heat from a high power styler distributed evenly. **2.** Switch to a lower drying power when styling bangs. **3.** Always use tissue squares with hot rollers."

MARIAN LOKKEN  
FINESSE BEAUTY SALONS AMES IOWA



### Head into treatment.

Blitz the frizzies, split ends and static electricity. Don't let the weather be a barometric indicator of how your hair might behave. You've got the power to control its manageability. After shampooing, a teaspoon of Climatress Moisturizing Creme Protein Conditioner worked well into your hair and rinsed out before styling puts you at the controls.

### Head into curl.

Loosen up. Liven up. Set yourself for spring. Redken has an exciting new concept in permanents called Creative Curl. It's an acid wave, instead of alkaline, and leaves your hair in the best possible condition. Before the first crocus raises its pretty head, think about yours. Ask your hair stylist about a Creative Curl permanent wave.

 **REDKEN**<sup>®</sup>  
At hair styling salons only.

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Living  
NAIL  
CUTICLE  
&  
HAND  
CREAM

## Because A Woman's Hands Should Be As Soft As The Rest Of Her Skin

Living Nail Cuticle & Hand Cream... a new experience in hand care



Pretty nails, pretty hands. What's good for one is also good for the other. That's where **Living Nail Cuticle & Hand Cream** comes in. A special new beauty treatment, its concentrated, long-lasting formula contains rich proteins, lanolins and lubricants that absorb quickly into the skin, effectively adding precious moisture to dry, ragged cuticles and hands. The beautiful results: nails with a pearl-like luster, hands that are soft and silky smooth. **Living Nail Cuticle & Hand Cream**. Use it daily for the loveliest hands ever.

Convenient travel-size tube, 1 oz., 2.50. Large tube, 2 1/4 oz., 5.00. The Complete Nail-and-Hand Care Set—attractively packaged for gift-giving—includes the travel-size tube, the large tube, plus the famous Living Nail Hardener, 10.00.

Available at fine stores everywhere.  
Bendyne Ltd., 150 Fifth Avenue, New York, N.Y. 10011

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# You Write Us

Continued from page 22

## Call off the Dogs!

I have been a Vogue reader since I first took an interest in fashion. It also takes a great deal for me to be annoyed enough to write a letter.

There is no excuse for the lack of taste that you showed in the February issue on pp. 152-3. The photographs of attacking Dobermans by Chris Von Wangenheim were repulsive rather than "kinky," if that was the desired effect.

Andrea Levis  
New York, N.Y.

*The desired effect was to get readers to stop and really look at beautiful fashion. The dog, by the way, was not attacking—didn't even run the stocking.*

## Questioning the Answer to the Question

It is quite obvious that Rosalyn Drexler ("Is Womanhood Worth It?" February issue) is more concerned with word-play and un-directed rambling than with answering her own question. Please spare us her obviously unfruitful search for "fecund simplicity."

I remain a devoted reader to Vogue, but felt the need to question the worth of that article.

Marcia Allen  
Garden Grove, CA

## Fitness—She's Got the Word

I am no expert in the field of health, nutrition, and fitness but consider it most important in my life. It is a never-ending challenge to learn about it and strive to carry out this knowledge in my every day life. Your article "Fitness Is..." in the January 1977 issue was exceptional. I couldn't agree with them all [a panel of seven experts] more. There are so few articles written which are by professionals and yet speak in layman's terms. If more of this type article was written than the "Lose 10 lbs in 5 days" type, we would all be better off.

Beverly Paul  
Richmond, IN

*Have we got an issue for you! Fitness, health, beauty: they're the big story of this April Vogue.*

## But Can TV Junkies Kick the Habit?

Pardon me if parts of this letter appear to be disoriented, or if the writer seems to be nervous or irritable.

Not having much free time, this letter is being written during, between, and after *Happy Days*, *Laverne & Shirley*, *M\*A\*S\*H*, *One Day At A Time*, and *Kojak*.

Diane English's article, "Are You A Secret TV Addict" (February), hit the nail right on the head. The American public is much too dependent on television. Not only for entertainment or to relieve boredom, but to socialize with friends, discipline children, wake up in the morning. In what other society are friends invited over for the sole purpose of watching Rhoda and Joe argue, or the "Angels" demonstrate the "no-bra" look? In a more serious vein, we are a nation that elects its political leaders through the electronic medium.

Sharman and Michael Lissauer  
Scarsdale, N.Y.



## Touch up your looks with the touch of Pierre Cardin.

### The "Encore" Cosmetic Clutch.

Princess Gardner presents a great-looking way to carry the things that help you look great. Pierre Cardin's "Encore" Cosmetic Clutch. In sumptuous Tan, \$15.00. Matching accessories from \$10.00.

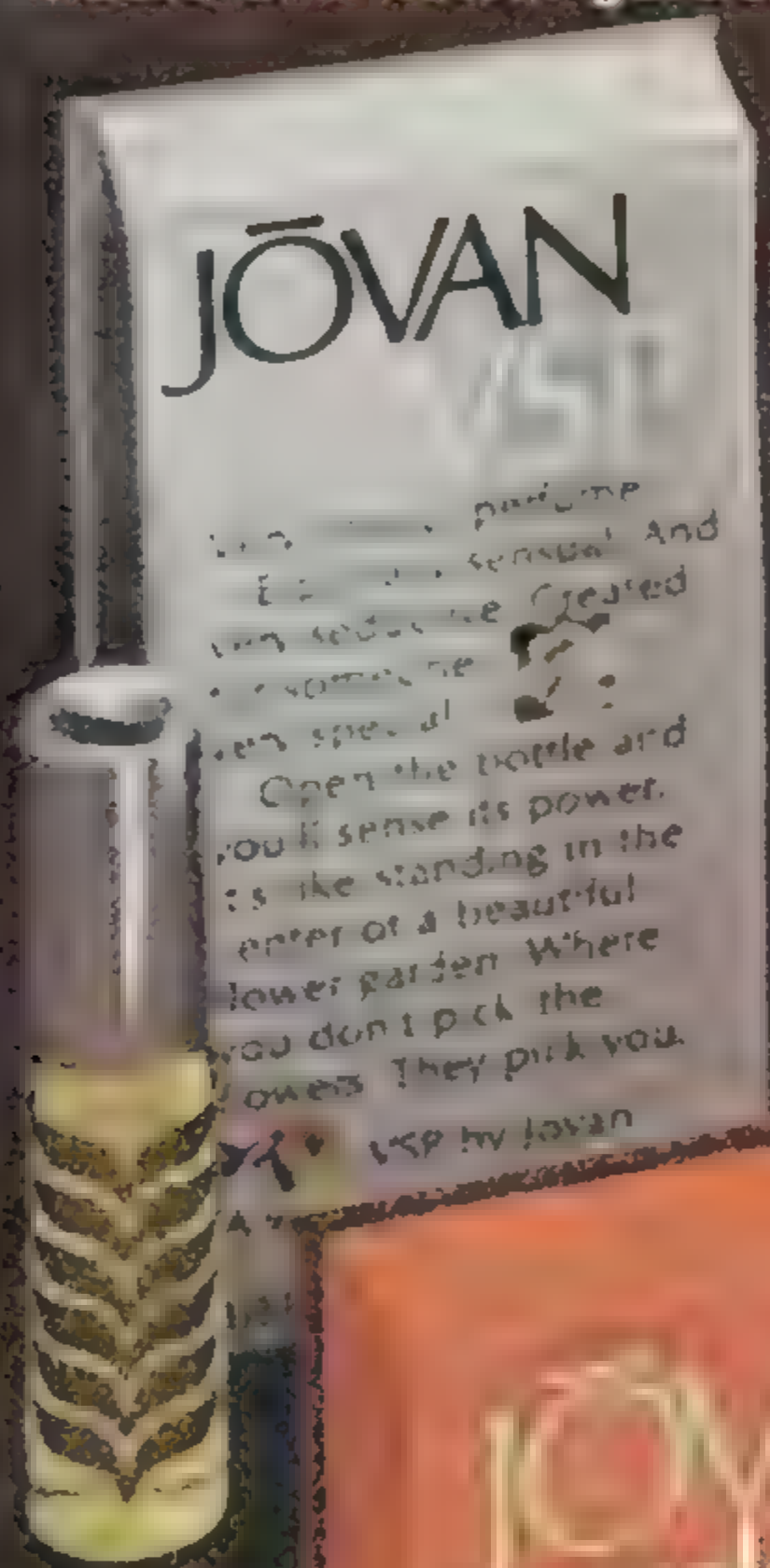
Prince Gardner, A Division of SWANK, INC., is the sole distributor of Pierre Cardin Personal Leather Goods for women in the U.S.A. You'll find them at the finest stores.

Pierre  
CARDIN



# JÖVAN

Jovan VSP Perfume.  
Very Special Perfume.  
It's like standing in the  
middle of a flower garden.



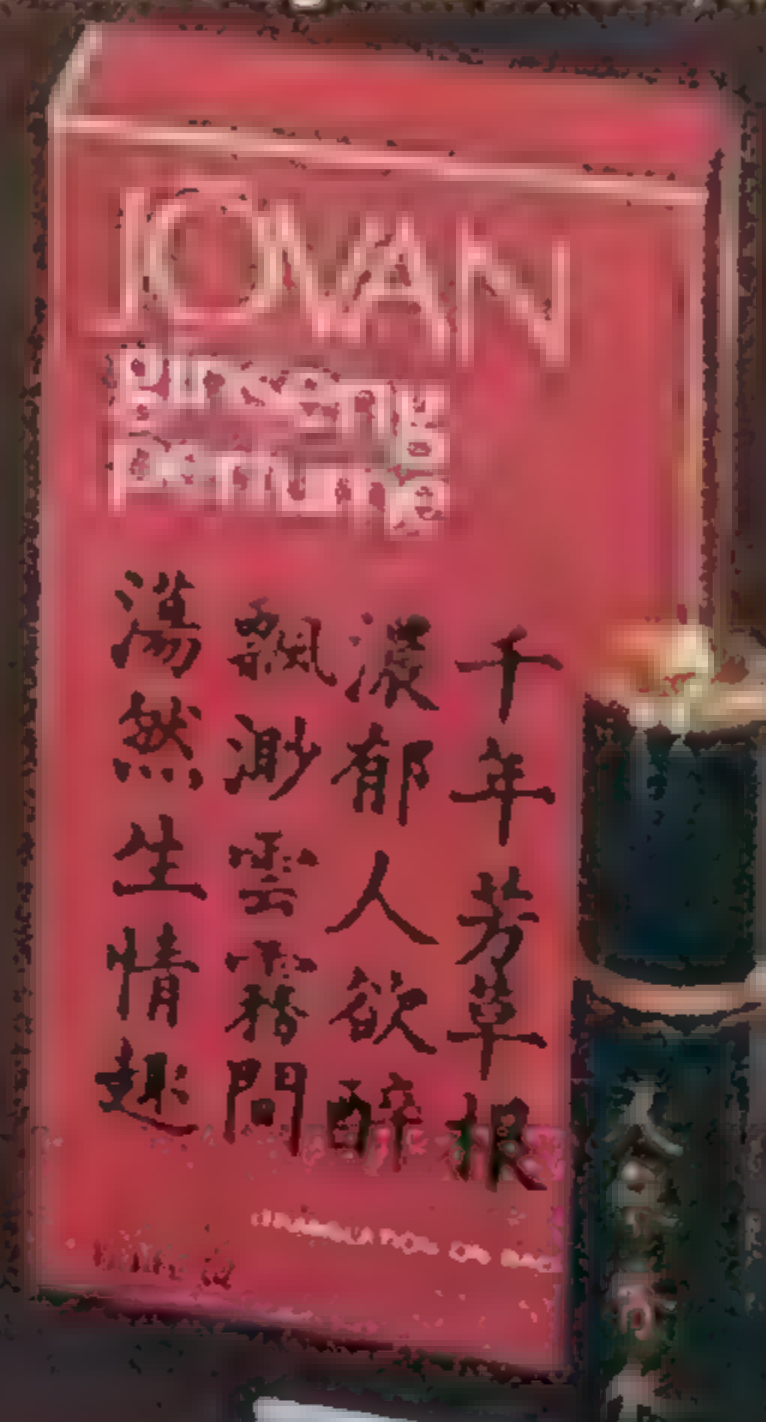
Jovan Grass Oil Perfume.  
Fresh and outdoorsy, yet  
seductive. Have a field day.



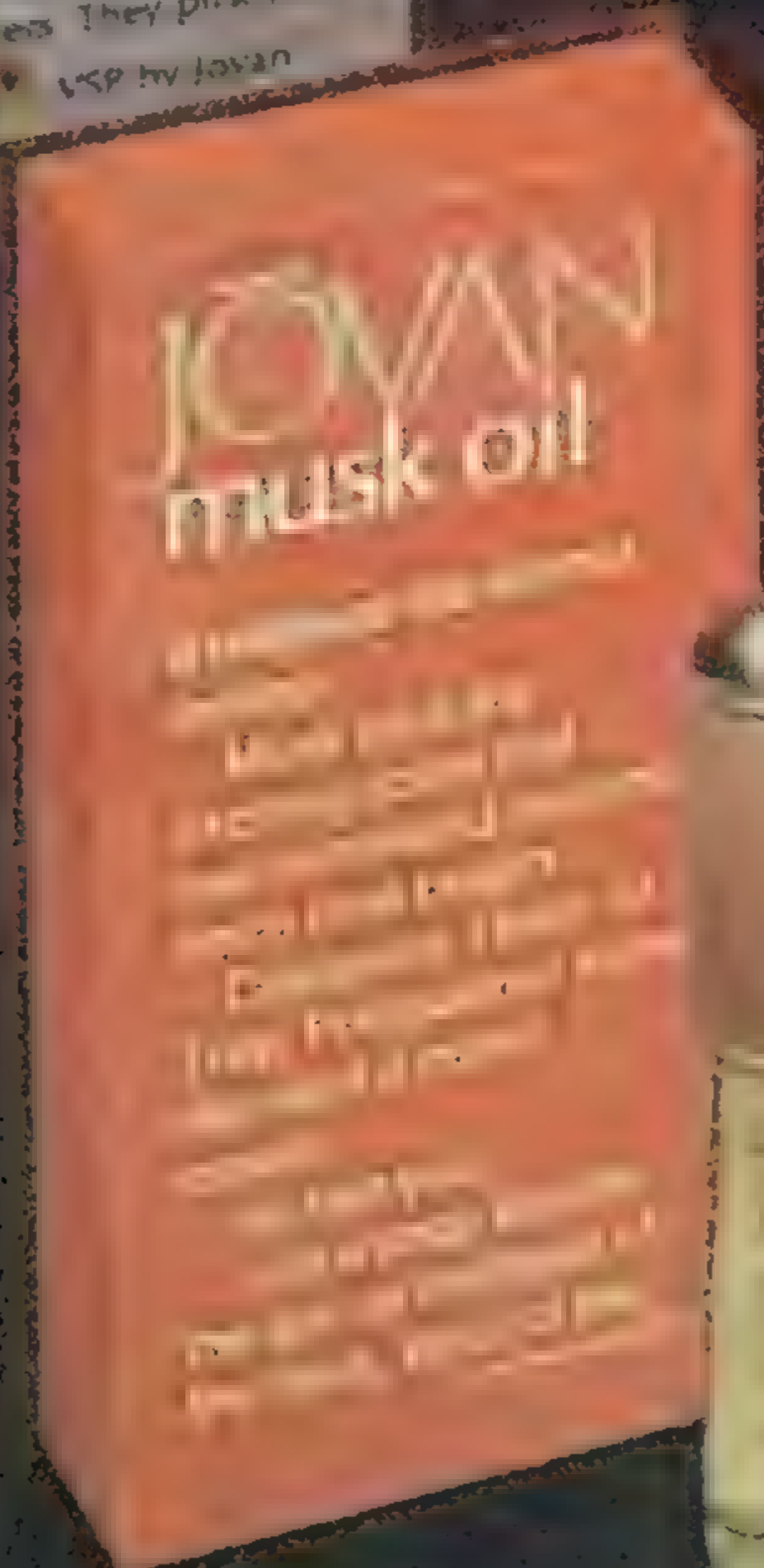
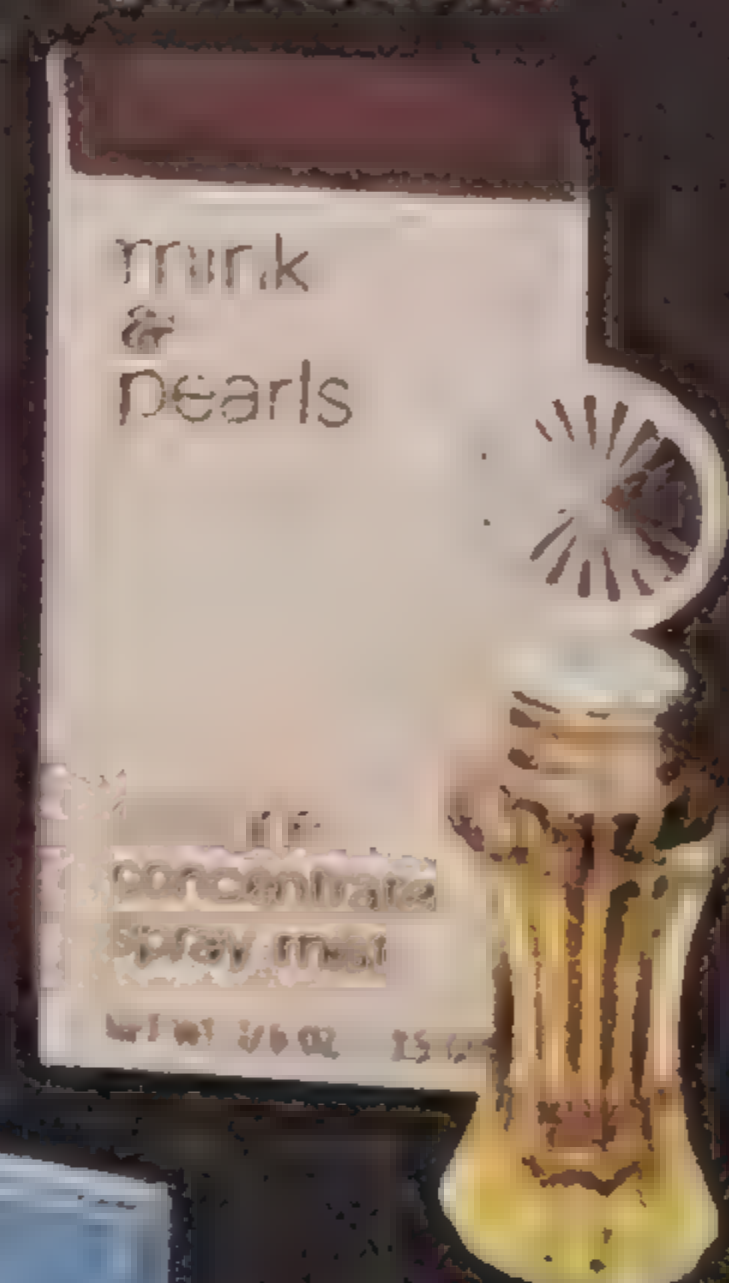
Jovan Frankincense &  
Myrrh Perfume.  
Anoint thyself.



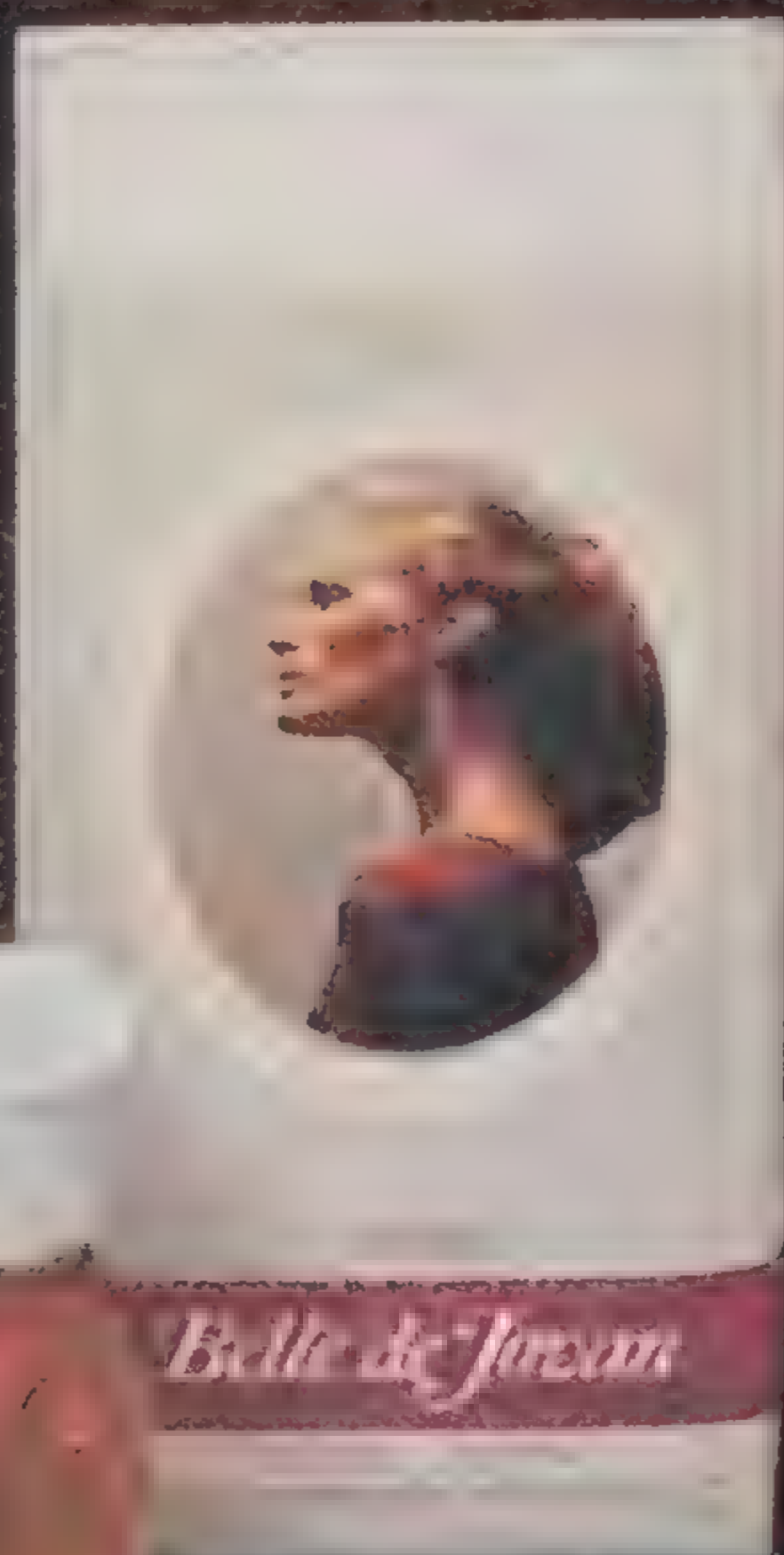
Jovan Ginseng Perfume. Real ginseng  
blended with fragrant amber, woods, and spices.



Jovan Mink & Pearls™  
Perfume. A luxurious  
blend of 140  
precious oils.



Jovan Musk Oil Perfume.  
Earthy. Sensuous. The fragrance  
rage of the decade.



Belle de Jovan  
Perfume. The world's  
costliest ingredients  
create this legendary  
fragrance.



Madame Jovan  
Perfume. Classically French.  
Sophisticated and elegant.

**The Jövan Fragrance Collection.  
If You Can Stand The Excitement.**



# Yves Saint Laurent Sunglasses:





# think of them as the most beautifully designed clothing for your eyes.

Last Fall, your eyes (and every other fashion-conscious woman's eyes) turned to Yves Saint Laurent's Fantasy Fashion Collection.

Now, Yves Saint Laurent has turned *his* eyes to your eyes. And created his Fantasy Fashion Sunglass Collection.


Yves Saint Laurent's Optique Solaire™ are the most beautiful sun glasses under the sun. And remarkably are as practical as they are elegant.

The hand-cut, hand-polished frames are large and bold with colors that are rich and unique. And fit as if custom-designed for your face exclusively. The graduated lenses

play hide-and-seek with your eyes, moving dramatically from dark to light. And have been treated to reduce scratching and insure distortion free vision.

Available in a magnificent grouping of shapes and colors that are as expressive as your eyes, each frame bears the designer's personal signature.

Yves Saint Laurent's Fantasy Fashion Sunglass Collection, designed to coordinate with your total look. Because the final picture is always prettier when it is properly framed. For information, write P.O. Box 166, Fords, New Jersey 08863.

Optique Solaire™ by  Yves Saint Laurent.

Available at Saks Fifth Avenue, I. Magnin, Neiman-Marcus and other leading department and specialty stores. Also available at your local vision specialist.

©Yves Saint Laurent 1977.



# Beauty Q & A

Can you stop crow's-feet...  
find the right plastic surgeon...  
stay away from dangerous lipstick?

**Q** I am 18 years old and have wrinkles around my eyes. I've been moisturizing twice a day, but this doesn't seem to help. What can I do to prevent more wrinkles from developing, and soften the ones I have?

**A** Georgette Klinger, a noted skin specialist whom we consulted, told us that your problem is not uncommon among teen-agers: "If you have fine-textured dry skin, you can get these wrinkles at any age. As you squint, smile, crinkle your face up, use the same expressions, they appear—and stay. The pores in the eye area are very fine, and it's hard for creams or moisturizers to penetrate. The best thing is to wear a protective cream around the eyes all day. We have an eye cream that's very pure, and it's specially made to be very sticky—to protect, it has to stick. At night, when you're relaxing and not squinting, apply some

moisturizer around that area. Wear dark glasses when you're in the sun—the kind that also protects your eyes from the sides." You can order Miss Klinger's special eye cream (she suggests the No. 1 formula) by mail. Write to Georgette Klinger Salon, 501 Madison Avenue, New York, N.Y. 10022.

**Q** I am interested in breast reduction surgery, and would like to inquire about cost, technique, degree of success, and which doctors are most qualified to perform this type of surgery. If possible, I'd appreciate an address to which I could write for further details.

**A** The American Society of Plastic and Reconstructive Surgeons, 29 East Madison Street, Suite 807, Chicago, Illinois 60602, is the largest plastic surgery society in the United States.

The Society's Public Information Committee has listings of doctors specializing in various types of plastic and reconstructive surgery in all parts of the country. On request, it will send you the names of two or three doctors in your area whom you can contact, all of whom are eminently qualified to perform this type of operation.

Alternatively, you can write or call your county or regional Medical Society for the names of qualified surgeons; or, inquire at the nearest large university-affiliated medical center.

**Q** On the news recently I heard that a certain red dye used in lipstick and rouge has been linked to cancer. The account said that the cosmetic companies had been asked to find new ingredients for their makeup. Do you know of any cosmetic companies that have made their products safer?

**A** We called the Helena Rubinstein research and development laboratory for help in answering your question. There, a spokesman said: "Not everyone agreed with the research on that particular pigment—D. C. Red #2. However, it was taken out of all makeup preparations—ours and everybody else's—a year and a half or 2 years ago. It was used in lipstick, rouge, and possibly nail polish. We didn't need it; there are many other reds that can be used to get the shades you want."

**Q** I am 51. In recent weeks I have noticed disturbing (to look at) whiteheads creeping along the bridge of my nose close to my cheeks. What should I do to handle this skin problem?

**A** At the beauty salon of Saks Fifth Avenue, Rita, the facialist, was presented with your question. "First I would check what kind of eyeglasses she wears," said Rita. "If they have plastic frames, and most glasses do nowadays, they may be acting on the sweat glands and sebaceous glands in that area—causing the sebaceous glands to pump up some oil. I'd advise cleaning the frames of the glasses with an astringent, perhaps the same one she uses to clean her face. I would also suggest getting some different frames, so the rims will be farther away from the cheek area. Of course, it all depends on what type of skin she has—it may have become oilier recently. The hormonal balance is often upset when one reaches middle age."

**Letisse.**  
**It's a beautiful name to carry around casually.**

Model's bag: Leather 'n brass. Outside saddle-stitching. Two inside zippered pockets. All spring colors. About \$45.00  
Top: Leather-trimmed foldover tote. Two zippers. Available in all spring colors. About \$29.00  
Left: Underarm clutch in leather-trimmed canvas. Inside zippered pocket. All spring colors. About \$16.00  
Bottom: Leather 'n brass bucket bag. Adjustable shoulder. Zippered pocket. All spring colors. About \$28.00  
These and other Letisse bags available at fine stores nationally.

**Letisse®**  
AWARD-WINNING DESIGNS



\*12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY • 86 PROOF • GENERAL WINE & SPIRITS CO., NEW YORK, N.Y. PRICES MAY VARY ACCORDING TO STATE AND LOCAL TAXES.



If you've been buying Chivas Regal just for the label,  
we can save you the \$13.00.\*



# Beauty Now

winter-into-spring skin and  
body pick-me-ups...they give  
you just the lift you need...

## If you're spa-shopping...

...on the East Coast—best!—place to go: The Spa at Palm-Aire in Pompano Beach, Florida (midway between Miami/Palm Beach). "Simply wonderful!!" was the rave first-hand review from a Vogue editor who went there. Her must-haves there: a facial (two available: one is regular, the other—Facial Firm—is their own special deep-cleansing kind) and their salt-glow treatment that leaves skin feeling like silk. You lie on a table while a pair of gloved hands rubs you down with a delicious combination of avocado oil and rock salt, then you're water-hosed, and finally—a loofah-mitt rubdown, shown left, with of all things—because it's so mild—Ivory Liquid. . . .

Two more reasons we like Palm-Aire: twin spa facilities for men and women (you'll even find his/hers bathrooms in your hotel room) . . . and a tailored-to-your-needs spa plan worked out and administered under the watchful eye of the spa's charming fitness expert/directress Lisa Dobloug. And you can choose a one-week, two-week, or off-season, weekend stay—a terrific get-a-way revival. . . . What you'll find, too, at Palm-Aire (what you should at any spa): a complete pre-program physical by their doctor in residence. . . .

What goes on during a spa/day: massage (indoors or out—under the warm Florida sun); exercise—yoga/water/jogging/calis-

thenics—privately or in groups; sauna or steam cabinet; herbal wrap; pool-dips of every kind—whirlpool, warm-water massage, cold plunge, or just to swim. . . . A diet can be added if you're looking to lose a few pounds—and the plan is a dream. Once you've gotten your daily calorie quotient from the doctor, you can fill it any way you want—as long as you don't exceed your limit. You can eat anything on the menu including the bagel; caloric content is listed, too. House rule we love: dining-room dining is optional. You can take any, all meals in your room, if you prefer. . . .

Pre-packing tip: Always check with a spa to see what's being provided in the way of clothes. At Palm-Aire everything for the spa-life—swim suits, togas, exercise suits—is. All you need to pack: something to wear to and from spa, such as a wrap terry robe, flat-heel sandals; things to slip into at night (after an eight-hour spa day, nightlife is casual—backgammon/movies/lectures). . . . We asked Lisa Dobloug what to expect from a spa-stay. "It helps you lose inches, take off anywhere from three to seven pounds. That's just a starter . . . take something home with you—a new body awareness, a new way of eating, exercising. Program maintenance at home is the main thing." . . . For more . . . The Spa at Palm-Aire, 2501 Palm-Aire Dr. N., Pompano Beach, Florida 33060.

Facials...  
more than  
treats



After a super-cold winter like the one this year, a beauty must, according to Christine Valmy, is a good salon treatment/facial. It not only helps improve skin's appearance, it helps skin accept moisture benefits from the treatment products you use at home. The kind to ask for—a hydrating facial...it cleanses, replenishes moisture, too. For where to find the Valmy salon nearest you, write: Christine Valmy, 767 Fifth Avenue, New York, N.Y. 10022. . . . For oily-skin problems: Aida Grey's mini-facial for toning, removing blackheads, deep-cleansing pores—Gin Seng Dermatone; two- or four-ounce sizes (\$27.50, \$50), postpaid. Aida Grey, 9549 Wilshire Blvd., Beverly Hills, CA 90212. . . . Treatment + makeup to own: Janet Sartin's terrific Skin Paste Moisturizer—sheer face color, custom-formulated to match skin tone, also moisturizes. Write Janet Sartin Ltd. (480 Park Avenue, New York, N.Y. 10022) for her skin-color chart.



The Fabulous

# Babe



Babe. A fragrance so fresh, so natural,  
Fahergé named it just for you.









# Rare Hothouse Orchids.



Inspired by the luxuriant splendor of orchids by the armful. The most unforgettable flowers in all the world. Rich. Bright. Sensually bold. From thousands of uncommon colors, Coty has picked the very rarest.

Four luscious new Silksticks cultivated by Coty. Moist, shining and creamy, with protein conditioners for soft, smooth, wonderful lips. Rare Beige. Lush Plum. Exotic Coral, and Hybrid Pink.

## Silksticks by Coty.



# Maybe you shouldn't have taken a bath last night.

## If you have dry skin,

don't spend an hour soaking in a sudsy hot tub. Many dermatologists say those long sudsy soakings can take out too much of your skin's natural moisture. And actually leave it drier after bathing than before.

But that doesn't mean you have to give up on baths. Instead, make the water warm, not hot. Spend less time lingering in the tub. And avoid ordinary soaps or detergents, including bubble baths, that wash away even more of your natural oils.

**There is a different way to bathe** that gives you all the luxury you love about a bath plus some real help for dry skin. It's Neutrogena® Rainbath® Dry-Skin Bath Gel, a unique amber foaming gel made by Neutrogena, the people who specialize in sensitive-skin-care products.

**Whether you use it in the bath or shower,** this gel is specifically formulated to care for your dry skin.



**It isn't a soap.** But it cleans so mildly and effectively that it's been recommended for patients whose irritated skins can't tolerate soap\*.

**It isn't an oil.** But it contains special non-greasy skin-smoothing ingredients that literally help the flaky, rough skin cells smooth down. Your whole body feels like satin – without an oily, sticky aftermath or a ring around your tub.

**In fact, it isn't like any bath product you've used.** Neutrogena Rainbath Dry-Skin Bath Gel. The luxury of a foamy bath or shower, fresh-scented as mountain rain. Plus help for dry, itchy skin that lasts all day long.

Who says your dry skin can't have everything it needs?

\*In a clinical study involving patients with atopic dermatitis (very dry skin) 91% of the patients experienced good to excellent improvement of their skin conditions with the use of Rainbath as their only means of cleansing. "An Alternative Bathing Technique for use in Dermatitis" *Cutis*, January 1973.

## Neutrogena® Rainbath® Dry-Skin Bath Gel

Ask for it wherever Neutrogena Soap is sold.



# Beauty

## Now

if you'll be off and flying this summer—who won't be?—you'll need:

### traveling beauty kit

Keep it packed and ready to go—you'll never find yourself toothbrushless at midnight in Acapulco that way. The pieces you see (1) are all you'll need for a weekend or a three-week vacation. And, believe it or not, everything fits into one neat case (2). The trick: mini-sizes of every bottle and package. The works here: Clinique's soap/astringent/moisturizer combo (don't use the astringent if you're sunburned); Johnson's Baby Powder for finishing make-up, soothing skin at night; a sunscreen, the one here, PreSun for days on the beach; Almay Non-oily Eye Make-up Remover; Lubriderm Lotion moisturizer (to use except when you're burned—and you shouldn't be); Yves Saint Laurent Bath and Body Parfum Y—it scents & smoothes skin; Coppertone Nuskote Sunscreen; a tin of Bayer aspirin; plastic-bristled Denman brush (very small); Gillette Disposable Twin-Blade Razor; packets of French of London Shampoo; Claire Burke's Soporri sachets for washing out undies; Cherchez's Old English Rose Sachet . . . and a pretty Porthault face cloth, cotton balls, cotton swabs, a wide-toothed comb for wet hair, tweezers, an orange stick, emery boards, a headband for the beach, pretty coated elastics, a hair ornament, a plastic sunshield if you must . . . and a toothbrush. All to pack in a brown/white (7" x 11") striped plastic-lined case from Henri Bendel, \$14.



More good bits: tiny plastic tubs of shampoo (almond oil, rosemary, egg, etc.) and lotions (cucumber cleansing, rose water and glycerine); 3/8 ounce. Travel Tubs from London's Crabtree & Evelyn, 40¢ each.

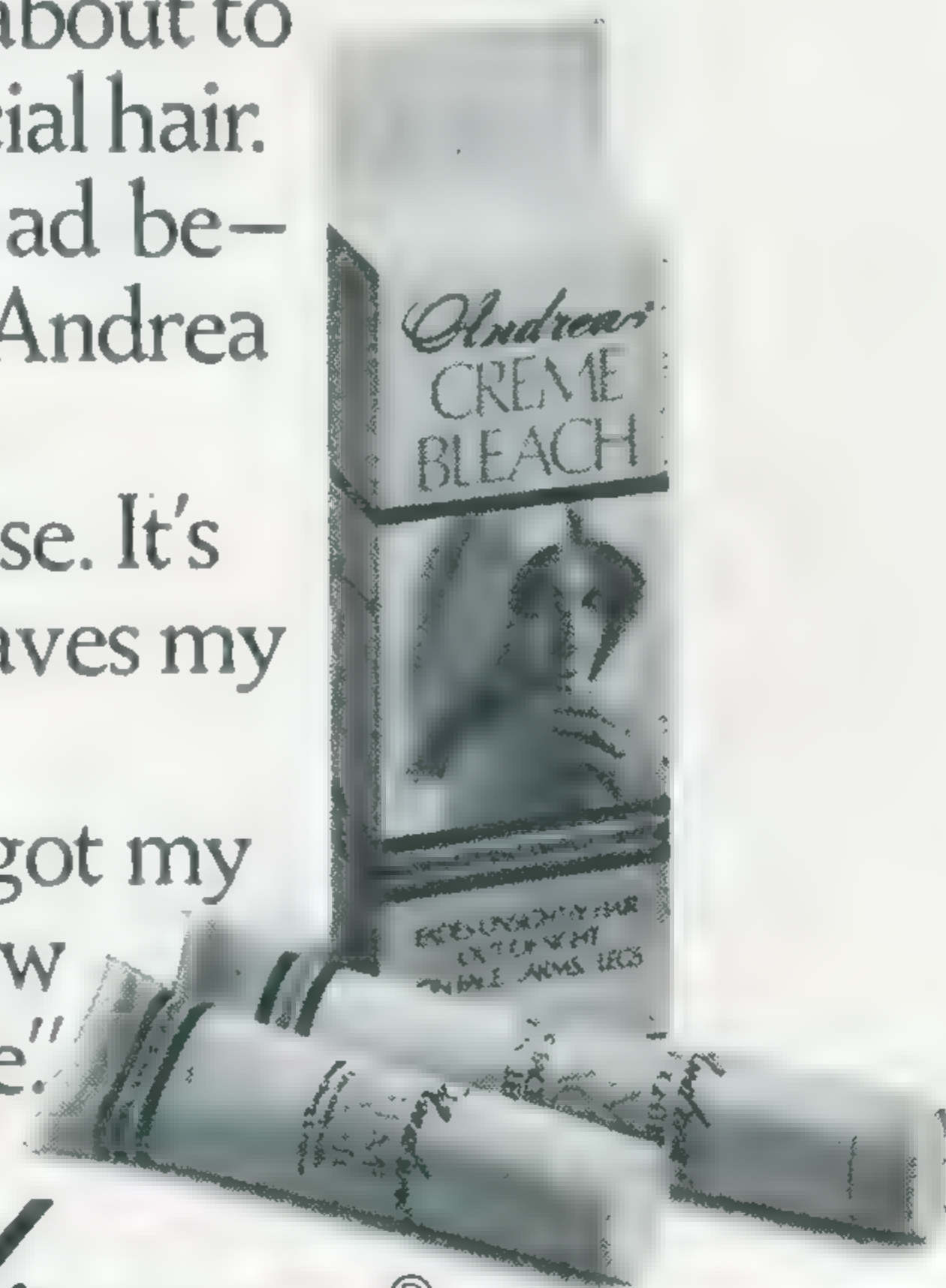
## "I'VE GOT MY FATHER'S MOUSTACHE."

S.B., NEW YORK, N.Y.

"I'm an executive. I meet with clients every day. My looks are important. That's why I only gave you my initials. I'm not about to tell the world I have dark facial hair.

But I was willing to do this ad because of the product I use—Andrea Creme Bleach. It's the cream hair lightener that's easy to use. It's gentle on my face—and it leaves my complexion looking perfect.

So when they tell me I've got my Mother's eyes, they don't know I have my Father's moustache."



*Andrea*<sup>®</sup>  
Because nobody's perfect.

AT YOUR FAVORITE STORE/ANDREA RAAB CORPORATION, 4702 GLENWOOD ROAD, BROOKLYN, NEW YORK 11234

1

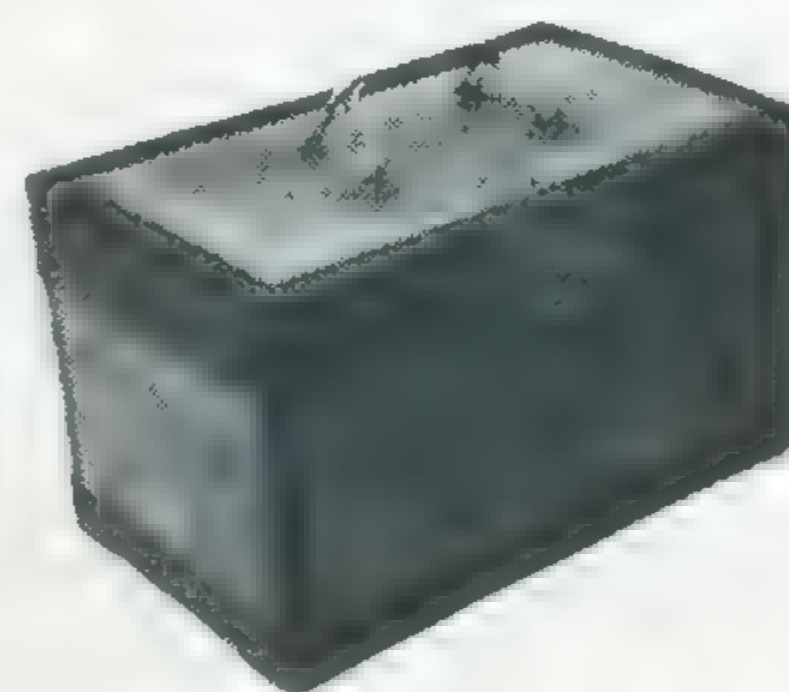


2



a

### 1st-class case



Not in the necessity category, perhaps, but it would be just right for motoring in a Rolls. It's a beautiful antique wooden makeup box from China, intricately carved, brass-hardware trimmed. And practical to boot: a neat carrying handle on top, a removable tray inside, all about the size of a breadbox. At Henri Bendel, \$250.

### hair care to go



Just what we've been waiting for: a really small, really powerful hair dryer to tuck into your overnight bag—Gillette Promax Compact. And a no-bigger-than-a-hair-brush curling iron—Gillette Super Curl Compact.

For dank hotel bathrooms: a terry packet of herbs to hang over faucet. Steam from bath releases a fresh scent. From Cherchez, \$4.





# ARMY

Improve your swing!

that putt!

WIN WITH ARNIE

hero!

WIN

ARNIE'S SURVIVAL GUIDE

## WOW!

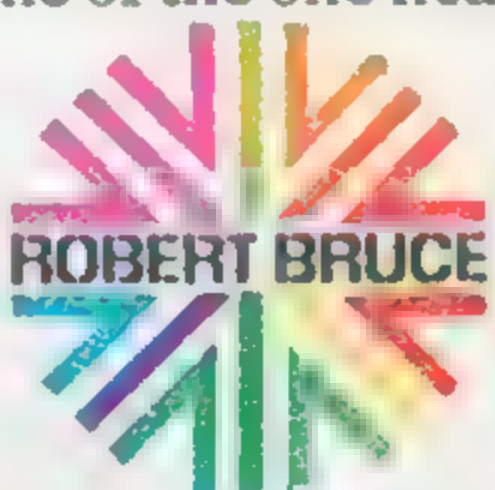
(You've just won Arnie for a day.)

Introducing the Arnold Palmer/Robert Bruce Sweepstakes...your chance to win a day on the course with America's favorite golfer. Plus a full week's expense-paid vacation for two at Arnie's Bay Hill Country Club in Orlando, Florida or Ironwood Club in Palm Desert, California.

Whether you need a few tips on your putting or have never held a club, you'll have the benefit of Arnie's expert instruction.

If your name is drawn first, you'll be our grand prize winner. If you're not quite so lucky, you may still win any of 200 other great prizes of Arnold Palmer sportswear.

All you do to enter is fill out the coupon below and deposit it in the official entry box in the men's sportswear department of any participating store. (For the name of the one nearest you, call toll-free from anywhere in the U.S. except Alaska and Hawaii 800-243-6000 anytime. In Connecticut call 1-800-882-6500.)



Of course it's all a plot to get you to see the entire line of Arnold Palmer sweaters and sweater-shirts by Robert Bruce featuring DuPont fibers of Orlon\* acrylic and Dacron\* polyester. We're betting that once you've seen it, you'll understand why Arnold Palmer sportswear is the uncontested winner for good looks and comfort—on or off the course!

### Arnold Palmer/Robert Bruce Sweepstakes Entry Form

Name.....

Address.....

City..... State..... Zip.....

Participating Store.....

Sweater/Shirt Size.....

Valid only when deposited in official "Arnold Palmer/Robert Bruce Sweepstakes" entry box in any participating store before June 19, 1977. Drawing will be held on July 15, 1977 in New York City under the auspices of the Public Relations Corporation of America. A list of major prize winners will be supplied upon written request accompanied by a postage prepaid return envelope submitted to Robert Bruce, "C" & Westmoreland Sts. Philadelphia, Penna. 19134, not later than December 31, 1977. Contest is open to residents of the U.S. only. All employees of Robert Bruce, Arnold Palmer Enterprises, Consolidated Foods and their advertising agencies and members of their immediate families are ineligible. Entrants must be 18 or older. Void where prohibited by law.

\*DuPont TM





# "I never thought I'd be happy with my face until I sent it to Sandy O."



"Maybe you wouldn't exactly call me plain. But the face I saw in the mirror didn't set me jumping for joy. I just knew there was a more attractive me hiding in there somewhere. Then one day a friend told me about her experience.

## Photo leads to a fresh, natural makeover

"My friend had heard of Sandy O's photographic makeover that not only creates a new face design for you—but teaches you how to do it too. So she sent in a full-face photo and a little note about herself. What my friend received in return was a fresh, natural look—a makeover done right on a life-size blow-up of her own photo! My friend was ecstatic. Sandy O had chosen the most perfect makeup colors for her skin color and features—and had also shown her how and where to apply her makeup for maximum effect.

## How I became a makeup expert right on my own face

"Seeing is believing. So I mailed my face to Sandy O. The makeover that arrived in the mail has made a big difference—not only in the way I look, but also in the way I feel about myself. Now I love the fresh, natural new look that's really me—but better! And I love knowing that when I spend money now for makeup—I'll really know how to use it—because I also received a hand-drawn color pattern over the photo to show me where to place the colors, plus super simple in-

structions with actual makeup swatches and easy, professional ways to get the most out of mascara, eye shadow, blusher and more. It made recreating my new face design a snap—even for unhandy me!"

## Bravo's from the beauty press

This exciting new photographic makeover technique created by makeup expert Sandy O has won acclaim not only with thousands of truly delighted customers—but also with top fashion editors and America's most prestigious magazines, including Vogue, Town and Country and Mademoiselle.

## The best beauty buy of your lifetime

There's never been anything quite like this unique makeover. Just look at what you get: your personal beauty analysis and your new face design custom created for you by Sandy O on a life-size blow-up of your photograph—plus your individual color pattern on a transparent overlay. And you receive the specially developed instruction sheet, with makeup swatches and invaluable how-to beauty tips. All for only \$20.00 plus \$1.50 for postage and mailing. It's the best beauty buy of your lifetime. See for yourself. Send a close-up color snapshot, full face, without makeup or glasses and write a note describing your hair, skin, eye color, age, colors you feel good in, your life style and any special beauty problem. Sandy O will keep your photo on file and send you a new face.



## Sandy O's Faces by Mail

The new way to get a new face!

Sandy O's Faces by Mail, P. O. Box 86, Studio D-17 Cold Spring Harbor, N.Y. 11724 I want a fresh, natural makeover. Enclosed is my photo, my personal history and my ☐ check, ☐ money order for \$20.00 plus \$1.50 for postage and handling. Allow 6 weeks for delivery.

Name \_\_\_\_\_  
Address \_\_\_\_\_ Apt. \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_





NORDSTROM BLOOMINGDALE'S HENRI BENDEL BONWIT TELLER B. ALTMAN  
MAAS BROS. SWANSON'S ON THE PLAZA and other fine stores.

# Beauty Now

## How Farrah Fawcett-Majors gets her Farrah-way hair-and-makeup look

When a girl has a look as simply wow and as well-loved-by-millions as Farrah Fawcett-Majors', you don't want to mess around with it. We asked Franklyn Welsh of Vanity Inc., to do the hair and makeup for the pages on Farrah in this issue, knowing he was the man for the job. He really thinks about the individuality of the women he works with. Here he discusses his makeup for Farrah and his beauty philosophy.

### bringing out the real Farrah

"Farrah has a strong idea of what she wants to look like. It's an awareness, an understanding of herself. So my idea for her was simply to end up with Farrah at her very best, instead of painting on someone else's face. The key words to successful makeup are always 'awareness' and 'attitude.' You must be aware of personal style, then give it a special attitude. For

that pizzazz-y gold bathing suit (page 126), I dusted Farrah's cheeks and eyes with gold powder. The gold was the perfect thing for her golden hair, and it added just that extra punch to her attitude. You can see how she feels in that incredible smile of hers—she smiles with her whole head and shoulders."

### that famous hair

"We kept Farrah's hair wide. The volume of her hair is her. It looks right, and it's a big chunk of her own personal style." (The morning of our shooting, Farrah had washed her hair at home, setting it on huge hot-mist rollers while it was still slightly damp. That's part of the secret of her marvelously thick bouncy mane.) "I always consider a woman's silhouette when I'm doing her hair. I stand back and look at her proportions and dimensions. When I styled her hair, I only used a brush, to keep it lively—I never use combs. Then to bring

out a little more of her hair's natural curl, I sprayed it lightly all over with Evian water.

### the makeup

"The effect I wanted to achieve for Farrah was a soft-brushed face. It's what I always like to do. When I see a shiny or too-oily face today, it just doesn't look right to me. I use a lot of powders and I do everything with rich soft French sable brushes to get the effect of a perfectly blended face with no hard lines. I start with a very sheer base, applied with a supple sponge. Then I use the finest translucent face powder to set the base. Next I go into my powder highlight and shadow techniques. Nothing's thick, there's just a very thin layer of very effective makeup."

**"Farrah has a strong  
idea of what she wants  
to look like—  
I did not want to step  
on her style"**

### the color

"The biggest mistake most women make with makeup is in their use of color. If your skin has pink tones, you must blend your makeup colors to these tones. On the other hand, it's disastrous to use pinks on a skin with yellow tones. What's important is to put life into your own natural tint. But it's a mistake to use blue eye shadow on blue eyes. It actually makes your eyes less blue.

"On Farrah, who has beautiful green eyes, I used a camel-colored powder around her eyes and into the hollows of her cheeks. Next, I used a warm apricot blush—not just on her cheeks, but at the base of her throat, on her chin, around her hairline. That's where you blush naturally. Farrah has great bones—I used the camel powder and apricot rouge to make them even more so.

"And the camel and apricot colors intensified her green eyes. Strong black mascara gives her eyes impact, centering attention on them. I used a mascara wand with a little French brush in between applications to fluff her lashes. The last thing I did to her eyes was to add a taupe powder liner to define them, and a slash of ivory powder on the high spot of each eyebrow, parallel with the cheek bone.

"Farrah doesn't like too strong a mouth, so I colored her lips with a very soft pencil in a peachy flesh tone, then added a rich gloss in the same shade. I reverse-lined her lips with an ivory-colored pencil to soften them further." (Franklyn Welsh does his makeup and hair magic at Vanity Inc., 704 N. La Cienega Blvd., Los Angeles, CA 90069.)



# SPRINGTIME IN THE ROCKIES

A whole new range of Colorado Colors.  
Brought to you by Bonne Bell  
and the great American outdoors.

Spring is incredible in the Rockies. It tints the mesas with tender mauve. Washes the snow peaks with rosy shadows. And turns the air to transparent gold. You've never seen anything so fresh and clean and wonderful — till you see yourself in the new Colorado Colors from Bonne Bell. We've captured the natural beauty of mountain Spring for you.

Colorado Color Moisture Tint: A silky smooth, moisturizing bronzer that gives you a natural look.

Honest Makeup protects you from the elements with moisturizers and a sunscreen.

Colorado Colors Spring Lipsticks: Fresh-bloomed colors that give lips a mountain rain of moisture and screen them from the sun.

Colorado Colors Spring Eyeshadows: From sandstone pales to deep granite darks, to highlight and contour.

True Blush: A see-through gel that reflects the rich deep colors of a legendary land.

**BONNE BELL**

Lakewood, Ohio 44107







## “Why should our birth control method control us?”

**I want a method that works... without the risk of Pill side effects.**

Emko Contraceptive Foam is a highly effective method of birth control. It contains no hormones, so there's no danger of the side effects which concern many people about the Pill.

The first foam and the most widely tested in medical research studies, Emko Contraceptive Foam has been used successfully by millions to prevent unwanted pregnancy.

**It should protect us, but only when we need it.**

You control Emko Contraceptive Foam and use it only when needed. It doesn't affect you 24 hours daily in order to work.

Although no contraceptive provides 100% protection, the

most recent and largest medical studies showed Emko Contraceptive Foam to be 96% effective per 100 couples per year—including those people who may have sometimes misused or failed to use the method.

To obtain *maximum* effectiveness, Emko Contraceptive Foam should be used correctly and consistently.

**...without the hassle of a diaphragm.**

Emko Contraceptive Foam requires half the equipment of a diaphragm with cream. Since there's nothing to fit or remove afterwards, Emko Contraceptive Foam also requires less time to use.

A pleasingly delicate substance that may be applied up to one hour beforehand, Emko Contraceptive Foam need not be interruptive.

**Because we care about the future, as well as the present.**

Emko Contraceptive Foam can help you face the future without fear of Pill risks or diaphragm hassle. To meet the needs of the present, Emko Contraceptive Foam is available in two other convenient forms of application—BECAUSE® and PRE-FIL®. Each delivers one of the most powerful spermicides available with or without a doctor's prescription.

For additional information, write for the free Emko booklet, *A Well-Balanced Approach to Birth Control*, or ask your doctor.



**EMKO®  
CONTRACEPTIVE  
FOAM**

**Effective, convenient  
birth control you control.**

The Emko Company  
411 E. Gano Avenue, St. Louis, MO 63147



# Moisturizers... how they work— and why

A number of women of assorted ages who worked for the same publishing firm were recently asked to fill out a health-and-beauty questionnaire. One question was: "What is the one beauty treatment item you would not be without?" Back from an overwhelming majority came the answer, in one heartfelt cry: "Moisturizer."

Especially in the U.S.—with its violent extremes of heat, cold, searing dryness—moisturizers are loved, needed, depended on. How do they work? What's in them—and why? How are they tested to find out if they work?

To get some answers we visited the Coty Technical Services Laboratory, where Coty's Equasion preparations—all, strongly moisture-oriented—are formulated. From three of the top chemists there, we learned that a moisturizer, to do its job, must actually do several jobs at once. First . . . since the skin constantly loses moisture through evaporation, the moisturizer must impose a "barrier"—a protective film that cuts down water loss. Second . . . it must add fresh moisture to the skin. And third, it must act as an emollient—softening, smoothing.

"moisturizer must  
impose 'a barrier' —  
a protective film"

How can it do all this? By having the right ingredients, skillfully mixed. To pick one example: Equasion One Perfect Ounce Maximum Moisture Cream—a light, super-rich moisturizer to use at night—has 30-odd ingredients (all listed on the label—so you can read them if you've a mind to).

What it all adds up to is an emulsion, or water-in-oil system—tricky to concoct, chemically. "It's difficult to make it stable," said our chemists. If a cream isn't stable, you get a jar of too-oily cream with a pool of moisture in the middle, and it won't work as it should.

One Perfect Ounce does work as it should. To test its moisture-adding properties, an independent laboratory was called in. It conducted a clinical study on a group of women with dry-to-very-dry skin; 95 percent showed strong improvement in from 4 to 7 days. . . . Since the launching, a steady stream of letters has arrived from happy users—some of them, perhaps, the same women who answered that questionnaire. ▽

# Read this and cry.



Froilan lives in the highlands of Guatemala in a one-room hut with dirt floors and no sanitary facilities. Labor there is so cheap that, for men like Froilan's father, hard work and long hours still mean a life of poverty. But now life is changing for Froilan.



Her name? We don't know. We found her wandering the streets of a large city in South America. Her mother is a beggar. What will become of this little girl? No one knows. In her country, she's just one of thousands doomed to poverty.

The world is full of children like these who desperately need someone to care, like the family who sponsors Froilan.

It costs them \$15 a month, and it gives Froilan so very much. Now he eats regularly. He gets medical care. He goes to school. Froilan writes to his sponsors and they write to him. They share something very special.

Since 1938 the Christian Children's Fund has helped hundreds of thousands of children. But so many more need your help. Become a sponsor. You needn't send any money now—you can "meet" the child assigned to your care first. Just fill out and mail the coupon. You'll receive the child's photograph, background information, and detailed instructions on how to write to the child. If you wish to sponsor the child, simply send in your first monthly check or money order for \$15 within 10 days. If not, return the photo and other materials so we may ask someone else to help.

Take this opportunity to "meet" a child who needs your help. Somewhere in the world, there's a suffering child who will share something very special with you. Love.

## For the love of a hungry child.

Dr. Verent J. Mills

CHRISTIAN CHILDREN'S FUND, Inc., Box 26511, Richmond, Va. 23261

I wish to sponsor a ☐ boy ☐ girl. ☐ Choose any child who needs help.

Please send my information package today.

☐ I want to learn more about the child assigned to me. If I accept the child, I'll send my first sponsorship payment of \$15 within 10 days. Or I'll return the photograph and other material so you can ask someone else to help.

☐ I prefer to send my first payment now, and I enclose my first monthly payment of \$15.

☐ I cannot sponsor a child now but would like to contribute \$\_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Member of International Union for Child Welfare, Geneva. Gifts are tax deductible. Canadians: Write 1407 Yonge, Toronto, 7. Statement of income and expenses available on request.

OV0G40

**Christian Children's Fund, Inc.**



# Between Us

**Talk from,  
to, and  
about women**

**By Lorraine Davis**

## ■ BEDTIME BODYTALK

"... if there is an abrupt or drastic change in the sleep relationship of the couple [who sleep together] ... it inevitably reflects an equally sudden change in their waking relationship. A man who has slept in the Spoon position, in close contact with his wife, for the first three years of their marriage, but suddenly begins sleeping on the far side of the bed with his back to her, night after night, is telling her that he is drawing away from her in their life as a whole. This kind of change, which I call the *freeze maneuver*, graphically states, 'Stay away from me.' No longer do the couple move in tandem in the night; each of the partners occupies his or her own individual territory in the bed-space. Sometimes the rejected partner will try to move closer to the other, attempting to thaw out the freeze and reestablish contact."—*Sleep Positions: The Night Language of the Body* by Samuel Dunkell, M.D. (William Morrow and Company).

## ■ HOW TO WRITE FOR MONEY

Fundraising may sound like "women's work" of the charity-ball-committee variety; but one group organized to fight sexism—Women's Action Alliance—has a project called SHARE to teach women other ways to raise money, including angling grants from well-funded foundations. Certain foundations have already shown themselves friendly to women's projects; but, amazingly, 35 percent of a group of foundations surveyed answered that they had never received a proposal for a woman's project.

Grant-fishing is a high art these days; and Project SHARE has published a snappy booklet to teach women the skills they need: "Getting Your \$hare." The leaflet lists the steps involved in applying for a foundation grant, tells how to write

your proposal, outlines other sources of help, tells where to find listings of foundations, and includes its own list of foundations that are "change oriented."

The women at Project SHARE will even read the draft of your women's group proposal and offer useful criticism; but, whether your project is woman-oriented or just woman-powered (you), the pamphlet tells you how to select your target, how to write a letter, whom from your group to send for an interview, what to do while waiting for an answer, and what to do when you do—and when you don't—get the grant. Price, \$2; address, 370 Lexington Avenue, New York 10017.

## ■ SEX AND THE STUDIOUS WOMAN

You'll have to draw your own conclusion about this finding: Women students at an Ivy League university were more sexually active than the men at their school or students of either sex at a northeast state university—that was the conclusion of researchers Andrew A. Sorensen, Ph.D., now at the University of Rochester, and Lewis M. Drusin, M.D., Jeanne Magagna, Katsuhiko Yano, M.D., and Allyn B. Ley, M.D., who, at Cornell University, surveyed over six thousand students at the two schools. Almost half these students reported active sex lives. The higher the family income, the more likely any of the students was to have intercourse at least once a week and the less likely to be abstaining.

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*Healthcaring*: a film about gynecological treatment of women, on the program of a luncheon meeting in Women's Center at New York's Barnard College, April 19.

## ■ BUBBLE YOUR PLEASURE

So you haven't been Rolfed, or pounded, or had any of your psychic armor ripped apart by a Reichian therapist? Well, it's still not too late to join the Body Beautiful brigade if you'll consider installing a Jacuzzi hot tub by your pool, in your pool, in your bathroom, or off the living room; it's already taking the place of sunken conversation pits in some Miami condominiums.

Though Jacuzzis have been an effervescent feature at most male massage parlors, it's the women who seem to be investing in the portable at-home versions. Probably because more women already know the therapeutic benefits of a good tub soak, while most men still view the whole thing as a kinky amusement.

Apparently, Jacuzzi or hot-tub parties were all the rage along the Bel Air and Mill Valley circuits in California last year. But then, what did we expect—the West Coasters were first with Esalen Institute nude-encounter sessions, nude beaches and long on Hefner mansion parties. The status tubs seem to be of the huge redwood persuasion rather than of the Spanish-tile type, and outdoor locations are more favorable than indoors (the latter reeks too much of health-club steam rooms).

Whether the water jets really activate your cellulite or change your muscle tone is not important; most Jacuzzi junkies just love the tub as a place to drown their frazzled bodies, liquidate their minds, and perhaps make a swirling dervish advance with another vibrating soul. By the way, hot-tub parties (the most popular right now due to the informal dress code ... although there have been a few "black ties" present) not only feature the actual jet-streamed action but the proper booze (Mai Tais and tropical rum mixtures are *de rigueur* rather than straight vodka shots or even goblets of basic white wine—anything for fantasy), and romantic scented candles (à la *A Star Is Born* where Babs Streisand and Kristofferson first made bodily contact in their tub scene) must line the edge as well.

Hot tubs are making a production scene out of the bathroom. But whichever way you care to view it, this whole tub culture may take the place of porno video movies for post-dessert fun at all those private little dinner parties. One thing's for sure—everyone will come out of it a helluva lot cleaner.—BLAIR SABOL

## ■ YOUR NAME IN PRINT

New York married women are the first in the nation to see their given names in the small type of the telephone book, since the State Public Service Commission has required the telephone company to list a wife or widow's first name as well as her husband's name in the directory. This single-entry no-extra-charge listing can include the names of any two people who live together, share a phone, and have the same last name—sisters, mother and daughter, etc. The new dual listings have appeared in the Bronx directory, followed by similar arrangements in Vermont, Michigan, California. This month Minnesota joins the list; Wisconsin (the first to rule on the matter) has a January, 1978, deadline; and Colorado and New Jersey are coming along.



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# Salem Lights



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# Estrogen: Doctors' Complete Update on Dangers, Needs

Will replacement of this essential female hormone hurt you . . . or keep you young?

**EDITOR'S NOTE:** Especially for *Vogue*, Consumers Union has revised and brought up-to-the-minute their remarkably thorough and carefully researched report, "Estrogen Replacement Therapy," first printed in the November 1976 issue of Consumer Reports, the monthly magazine of Consumers Union, which is a non-profit organization.

For more than a decade, promotional campaigns for estrogen replacement therapy and the preachings of a few physicians have tantalized many menopausal and postmenopausal women with the promise that they could remain healthy, youthful, and sensual the rest of their lives. The promise is summed up in the slogan "Feminine Forever," which is also the title of the book that helped spark the estrogen boom.

Menopause, which typically begins in mid-to-late forties, is commonly defined as the cessation of regular menstrual periods. It is caused by declining estrogen production by the ovaries. Some premeno-

pausal women—those who undergo removal of both ovaries—experience "surgical menopause," which abruptly eliminates the body's major estrogen source.

Estrogen replacement has been prescribed by physicians for more than thirty-five years to afford women relief from the sometimes distressing symptoms of menopause. But estrogen use—particularly with the product known as conjugated estrogens—nearly tripled between 1965 and 1975. Millions of women without severe menopausal symptoms were encouraged to take the drug routinely as a cure-all for aging, for the degenerative diseases associated with aging, and for the emotional difficulties purportedly linked with middle age. Estrogen replacement therapy grew into an \$80 million a year bonanza for the drug industry. But the dream of femininity through drugs has turned into a nightmare for some women. There is mounting evidence that long term use of estrogen replacement, instead of maintaining health and prolonging life, may lead to cancer, vascular disease, and even premature death.

## Estrogen Replacement And Cancer

Three separate studies published in 1976 indicated that women with an intact uterus (those who have not undergone hysterectomies) who use estrogen replacement therapy are more likely to develop cancer of the endometrium (uterine lining) than are women who do not use such therapy. In Seattle, the histories of 317 patients with endometrial cancer—some estrogen users, some nonusers—were compared with the estrogen replacement histories of 317 women with other forms of cancer. From the results, the investigators calculated that users of estrogen replacement are 4.5 times more likely to develop endometrial cancer than nonusers.

"the dream of femininity through drugs"

A study of women enrolled in a Los Angeles prepaid medical-care plan uncovered the same trend. After reviewing the histories of 94 women with endometrial cancer and 188 without, the researchers calculated that the risk of endometrial cancer was 7.6 times greater for those who used conjugated estrogens than for the nonusers. The risk grew with duration of use. For women who took conjugated estrogens for seven or more years, it was 13.9 times greater than for nonusers.

In the third independent study, conducted at a California retirement community, women who had used estrogen replacement were found to be eight times more likely to develop endometrial cancer than nonusers. The degree of risk appeared to increase with the dose.

Although the recent retrospective studies do not prove that estrogen replacement therapy causes endometrial cancer, they indicate a strong association between the two—an association consistent with animal studies and human biology, and consistent with a reported rise in endometrial cancer rates in eight areas of the United States. In some areas, the incidence of endometrial cancer has been increasing at a rate of 10 percent a year—an "increase in incidence of a magnitude that has rarely been paralleled in the history of cancer reporting in this country," says the research team headed by Dr. Noel Weiss of the University of Washington, Seattle. In general, the increase has been greatest in women 50 years old or older who are in high socioeconomic groups—the women most likely to be using estrogen replacement therapy.

According to Dr. Weiss, the normal risk of endometrial cancer in postmenopausal women with an intact uterus is one case per

(Continued on page 92)



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# Food

**Yogurt:**  
**11 good ways**  
**to eat healthy**

**By Colette Rossant**

Recipes that let you eat nutritiously and love it, from a top-line cookbook author. More about yogurt, page 200.

**EDITOR'S NOTE:** *Author of the first-rate Cooking with Colette (Scribner's), a gourmet cookbook for children that grown-ups like to play with, Colette Rossant has two new books on the way—one, recipes and how-to from the great French chef Paul Bocuse, she translated with Lorraine Davis for Pantheon.*

Yogurt. I can see myself—running back from school into our kitchen, dipping fresh bread into yogurt in which two pieces of garlic had been crushed with some olive oil. I can remember early mornings at the beach, eating fresh golden figs picked that morning and dipped in yogurt and honey. In Egypt, yogurt was part of our everyday meals. Meat, vegetables were always marinated in yogurt or served with it.

My mother, who was French, combined her knowledge of French food with Middle Eastern cuisine. Our crêpes were made with yogurt; rabbit, a favorite, would be marinated for a couple of hours in yogurt and spices before cooking. On hot days we drank Kefir: a yogurt drink similar to buttermilk but mixed with fruit. Kefir could quench your thirst as nothing else could.

Later, as I traveled, I discovered other ways to use yogurt. There is a marvelous Indian drink called Lassi made with yogurt, salt and pepper or sugar. One summer day my friend, the writer Ved Mehta, and I were drinking delicious Lassi; I asked him to tell me about it.

"Lassi," he said, "is a Punjab drink that is always served in silvered glasses. Every Punjab drinks it as we drink beer . . . at any time of the day, before meals, with meals, and at night. It is supposed to cleanse your body and your soul and to strengthen your bones. Everything one eats in India has a purpose. Children are breast-fed for years, sometimes until they are over three years old. They get to be addicted to milk and, as a substitute, later they drink Lassi."

### Indian Lassi

*two servings*

1 cup yogurt  
1 cup crushed ice  
¼ teaspoon rose water  
Salt and pepper to taste  
or 2 teaspoons powdered sugar

In a blender, mix yogurt, ice, and rose water until frothy. Pour through a strainer into a glass. Season; or, if you prefer sweet Lassi, add the powdered sugar.

### Mayoor Tundiri Pomfret

*two servings*

Mayoor, meaning peacock, is a new Indian restaurant in New York whose specialty is a fish called pomfret, similar to sole, which is flown in from Bombay.

1 to 1½ pounds fillet of sole, flounder, or any flat fish  
1 cup yogurt  
1 teaspoon paprika  
1 teaspoon cumin  
1 teaspoon coriander  
Salt and pepper to taste

In a blender, combine yogurt and all spices until well mixed. Pour over fish and let marinate for a couple of hours. Broil fish for 4 minutes, then turn over and broil for another 4 minutes. Season, serve immediately with a small dish of yogurt on the side.

### Fried Cauliflower

*six servings*

1 large cauliflower  
Oil for deep frying  
2 cloves garlic, crushed with  
1 teaspoon salt  
2 cups yogurt  
½ teaspoon dried mint

Break cauliflower into medium-size florets. In a deep saucepan, heat oil. When oil is very hot, fry cauliflower, a few at a time, until golden. Drain on paper towels. Combine garlic with the yogurt. Stir the cauliflower into the yogurt mixture, sprinkle the mint on top. Serve cold.

### Hot Yogurt Soup

*six servings*

8 cups chicken broth  
1 cup long-grain rice  
1 cup yogurt mixed with 1⅓ cups water  
½ cup flour  
½ stick butter  
1 egg yolk  
Salt and pepper to taste  
1 teaspoon crushed dried mint

In a large saucepan, bring chicken broth to a boil. Add rice and simmer, covered, for 25 minutes. Meanwhile, in a blender mix together yogurt, flour, and butter till well blended; add egg yolk and blend for another few seconds.

Slowly, while stirring, add the yogurt mixture to the soup. Simmer for 10 minutes. Season. Pour in a soup tureen, sprinkle mint on top, and serve immediately.

*(Continued on page 90)*



# The bath that draws you closer together.

**Y**ou have come to your senses now. Tonight, in your own perfumed and private sanctum, there are just the two of you. The only two who matter at this perfect moment.

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You touch in a new way. For this bath is a touching experience. Your fingers trace a delicate pathway across a silken shoulder, down a responsive spine. The fragranced soap runs in rivulets down the beautifully balanced globe of a breast, down a tapered thigh.



And suddenly, the walls of your bathroom fragment, fall away and dissolve.

And you have traveled backward to other times, other places. And become a sybaritic duality, sharing a bath together within the templed walls of ancient Egypt, amidst the marble arches of The Roman Empire, synthesized in the ritualistic and grave sensuality of a bath house in fourteenth century Japan. Other times, other places, where bathing was a daily renewal

of soul and psyche, part of the art of social intercourse, as well as a bodily awakening.

You speak to each other with your hands, your eyes, your mouths. You bring to each other the understanding of shared silences, as well. You cleanse each other scrupulously, fastidiously, as if performing a lovely rite that makes you one. And it all happens with three new and natural adjuncts to this intimacy of caring and sharing: Benandré Soap, Benandré Bath Crystals, and Benandré Bath Gelée. To draw a bath that draws you closer together.



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## Green Yogurt Soup

four servings

6 scallions, chopped  
2 tablespoons butter  
3 cucumbers, peeled and chopped  
1 cup chopped spinach  
3 medium-size potatoes, peeled and quartered  
3 cups chicken broth  
1 cup yogurt  
Salt and pepper to taste  
Juice of ½ lemon  
Watercress

Sauté scallions in the butter. Add cucumbers, spinach, and potatoes. Cover with chicken broth. Bring to a boil and simmer, covered, until potatoes are tender.

Puree mixture in a blender or food processor. Pour into a bowl, add yogurt, and mix well with a whisk. Add salt, pepper, and lemon juice. Refrigerate for a couple of hours. To serve, pour in individual soup dishes, decorate with watercress.

## Eggs with Yogurt

two servings

1 clove garlic, crushed  
2 cups yogurt  
1 teaspoon paprika  
Salt to taste  
4 eggs  
½ teaspoon vinegar

2 tablespoons butter, melted  
Pinch of red pepper

In a bowl, beat yogurt, garlic, paprika, and salt with a whisk until light. Place the bowl in a pan of hot water, stirring occasionally until yogurt is warm.

Meanwhile, poach eggs in a saucepan of simmering water with vinegar; drain. Pour warm yogurt on a platter, arrange poached eggs on top. Pour hot melted butter on the eggs. Sprinkle the red pepper on top. Serve for a luncheon or as an appetizer.

## Cooked Yogurt Sauce

This sauce is a very good substitute for sour cream and can be used for any dish that calls for sour cream. It can be stored in the refrigerator for as much as a week.

1 quart yogurt  
1 tablespoon cornstarch  
1 egg white  
1 teaspoon salt

In a blender, mix all the ingredients for 2 minutes. Pour yogurt into a saucepan, bring to a boil over medium heat, and simmer, stirring often, on a low light for 10 minutes, or till sauce thickens. Serve right away with meat or vegetables, or refrigerate.

## Broiled Eggplant

six servings

1 pound eggplant, peeled  
½ cup olive oil  
1 cup Yogurt Sauce (recipe, above)  
1 clove garlic, crushed  
Salt and pepper to taste

Dash of cumin  
2 tablespoons chopped parsley

Slice eggplant in ½-inch slices, place in a shallow dish, and brush with oil. Sprinkle with salt and pepper. Broil until golden brown on one side, turn and brown on the other side.

Meanwhile, in a bowl mix Yogurt Sauce with garlic, add cumin, correct seasoning. Arrange eggplant slices on a platter, pour over Yogurt Sauce. Sprinkle top with parsley, serve.

## Sautéed Lamb

four servings

2 cups 1½-inch cubes lamb meat, cut from the leg preferably  
4 cups chicken broth  
6 tablespoons butter  
12 small onions, peeled and parboiled  
5 cups Yogurt Sauce (recipe, left)  
2 teaspoons dried mint  
Salt and pepper to taste  
3 cloves garlic, crushed  
½ teaspoon coriander seeds

In a saucepan, place meat, cover with chicken broth, bring to a boil, and simmer, uncovered, for 30 minutes or until the meat is cooked. Reserve a cup of the broth and drain meat.

In a large skillet, melt 4 tablespoons butter. Add meat and onions, brown well. Add Yogurt Sauce, mint, salt, and pepper; simmer 30 minutes or until onions are cooked. If sauce thickens too much, add some of the reserve broth.

Just before serving, in a small skillet, melt remaining butter, add garlic and coriander. Fry lightly for a minute or two. Sprinkle on meat, serve with saffron rice.

## Caramel-Cream Pears

six servings

6 pears, peeled  
6 tablespoons sugar  
4 tablespoons butter  
1 cup yogurt  
½ cup honey

Halve pears, remove cores, and arrange in a shallow baking pan. Sprinkle pears with sugar and put 2 teaspoons of butter in the hollow of each pear half. Bake pears at 450° for about 20 minutes, until sugar is caramelized.

In a saucepan, heat honey with yogurt, and when pears are done, stir yogurt mixture into pan juices. Serve pears warm.

## Yogurt Pancakes

four servings

1 cup yogurt  
2 egg yolks  
1 stick butter, melted  
¾ cup flour, sifted  
1 tablespoon sugar  
1 teaspoon baking soda  
½ teaspoon salt  
2 egg whites

In a bowl, mix yogurt with egg yolks and melted butter. Combine flour, sugar, salt, and baking soda; stir into yogurt mixture. Beat egg whites until stiff and fold gently into the yogurt batter.

Spoon batter on a hot greased griddle over medium heat; turn pancakes once only, until they are lightly browned on both sides. Serve with maple syrup or with yogurt mixed with blueberries.



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# HEALTH

Continued from page 86

1000 women per year. But with regular use of estrogen replacement therapy, the risk grows to four to eight cases per 1000 per year. That's a greater risk, for women in this age group, than the risk of breast cancer. The expected risk of endometrial cancer for a woman on estrogen replacement "is similar to a pack-a-day smoker's chance of acquiring lung cancer," writes Dr. Carol Proudfit in the *Journal of the American Medical Association*. She fears even more trouble ahead. Because of the time cancer takes to develop (perhaps a decade or more), and the surge in popularity of conjugating estrogens in the 1960s, "it is possible that we are just beginning to see the manifestations of years of estrogen treatment."

In October 1976, the U.S. Food and Drug Administration announced proposed changes in estrogen drug labeling that would spell out for physicians the acceptable uses of estrogen replacement therapy, warn about the risk of endometrial cancer, and suggest the least hazardous treatment regimen for specific menopausal symptoms. The FDA has also prepared a package insert for patients, which manufacturers will be required to provide to retailers for distribution sometime in 1977. The American College of Obstetricians and Gynecologists has issued its own recommendations to physicians, suggesting "the exercise of caution in the regular evaluation of the patient's health status and need for estrogen" but stating that no firm conclusions could be made as yet about the cancer-causing

potential of estrogen replacement therapy. One physician who is a director of the ACOG advises using estrogen replacement only to treat vasomotor symptoms (like hot flashes and sweats) and vaginal atrophy (drying, thinning, and loss of elasticity of the vaginal walls). Even then, he suggests using the lowest possible dose and stopping treatment after six months to see if symptoms recur.

Ironically, the studies that elicited this flurry of governmental and professional caution have also been used as a sales tool by some estrogen manufacturers. Because those studies either did not mention specific products or implicated the most widely used brands of natural conjugated estrogens—*Premarin*, made by Ayerst Laboratories—some producers of other products used in estrogen replacement took heart, and advantage. Their advertisements seemed to suggest that their synthesized products, unlike natural conjugated estrogens (which are commonly derived from animal sources), were unrelated to increased cancer risk. For example, one ad for a synthetic conjugated estrogen product—*Genesis*, made by Organon, Inc.—heralded the "End of the age of 'natural' estrogens" and "The dawn of a new age." An ad for a synthetic single estrogen—*Estrace*, made by Mead Johnson Laboratories—called the product "... the major human estrogen ... primary estrogen of the human ovary...."

The Medical Letter, a respected independent publication on drug therapy, rejects any implication that one estrogen product is any safer than another. "The consensus of informed opinion is that no convincing

evidence has demonstrated that any one type of synthetic or natural estrogen is less likely to be carcinogenic than any other," says The Medical Letter. All estrogen products originating outside the body, whether natural, synthetic, conjugated, or unconjugated, "should be considered potentially carcinogenic."

That potential cancer-causing action may not be limited to the lining of the uterus. Although several studies had suggested that estrogen replacement may protect against breast cancer, a recent report suggests the opposite. A study conducted by researchers from Harvard, the University of Louisville, and the National Cancer Institute indicated that the use of conjugated estrogens for menopause by 1891 women was associated with 30 percent more breast-cancer cases than would be expected in the general female population. Fifteen years after the start of replacement therapy, breast cancer developed at twice the expected rate. Most of the women studied took low doses of the medications; those on higher doses suffered a greater incidence of breast cancer.

"Our findings clearly indicate that menopausal estrogen use does not protect against breast cancer," according to the investigators. "Although the data do not by themselves indict exogenous estrogens [estrogen taken as medication] as a cause of breast cancer, they raise this risk as a definite possibility, and indicate that a thorough evaluation is necessary."

... may trigger high blood pressure"

## Other Hazards of Estrogen Use

There are other known and suspected hazards of estrogen replacement therapy. The Medical Letter notes such side effects as vaginal spotting or profuse bleeding, nausea, breast tenderness, fluid retention, and an increase in the size of preexisting fibroids (benign tumors of the uterus).

Users of estrogen replacement sometimes suffer from abdominal discomfort and menstrual-like cramps. More serious, estrogen replacement, like the use of some estrogen-containing oral contraceptives, may trigger high blood pressure and also increase some clotting factors in the blood. Such an increase raises the potential for heart attack and stroke. Dr. Kenneth Ryan of the Boston Hospital for Women, in evaluating estrogen use in menopause concluded: "Thromboembolism, coronary disease and stroke are estrogen-related risks ... which when added to a putative cancer risk, put estrogens into a category of pharmacologic agents that must be used with extreme care."

As with all drugs, the risks of therapy must be weighed against the benefits. For some symptoms in some menopausal women, the benefits are substantial. However, there is as much medical controversy about the advantages of treatment as there is about the hazards. Much of the controversy centers on the nature of menopause itself.

## The Biology of Menopause

It is rare for a woman to be younger than forty or older than fifty-five when menopause begins. Menstruation is dependent on adequate estrogen levels, which also de-

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# HEALTH

Continued from page 92

termine secondary sex characteristics and exert a variety of other effects. Some doctors believe that menopause is a hormone deficiency disease and that women with low estrogen levels are sexless castrates requiring hormonal treatment until the end of life. Others, including CU's medical consultants, believe that menopause is not an illness but a normal stage of life, that femininity does not decline as hormones decline, that sexuality does not diminish, and that most women do not need estrogen therapy for the symptoms or aftermath of menopause.

## "Emotionally, it acts as a trigger . . ."

If the end of menstruation were the only consequence of estrogen decline, few women would complain, seek medical assistance, or take medication that would cause them to experience periodic bleeding. But some menopausal women report having hot flashes, sometimes to a disabling degree. With a hot flash, a wave of heat, lasting a few seconds to a few minutes, spreads from the chest to the neck and head. It is usually accompanied by a "flush," or increasing reddening, sometimes followed by drenching sweats. Flashes can occur as often as 10 to 20 times a day. They are particularly common during sleep, resulting in restlessness, irritability, and fatigue. Flashes can cause embarrassment; they certainly cause dis-

comfort. Flashes may recur for only a few weeks, or they may continue for years. In most cases, they cease within a year or two—but that can be a distressing year or two. When hot flashes are so severe and persistent as to be near-incapacitating, CU's medical consultants believe that limited use of estrogen replacement should be considered after physician and patient fully discuss the risks and benefits.

Researchers are not sure that a decline in natural estrogen production is the direct cause of hot flashes, but they know that estrogen replacement therapy usually eliminates them. Physicians are sure that low estrogen levels may lead to atrophy of the vaginal walls in some postmenopausal women, generally a decade or two after menstruation ceases. The vagina becomes less elastic; its lining grows thinner; and vaginal secretions and lubrication decrease. Itching, burning, and pain during intercourse may accompany those changes. Vaginal atrophy can be reversed with estrogen replacement, taken either orally, by injection, or as a vaginal cream or suppository. The latter treatment is probably safer than oral medication or injections for dealing with vaginal atrophy, say CU's medical consultants, because less estrogen may be absorbed into the bloodstream from the vaginal walls.

Hot flashes and atrophy of the vagina are the *only* physical manifestations distinctly characteristic of menopause other than the cessation of menstrual periods. Fewer than 50 percent of menopausal women experience hot flashes; a much smaller percentage experience atrophy of the vagina.

What makes some women more vulnerable than others? A woman's symptoms

may be related to the extent and the rate of estrogen decline. Contrary to "feminine forever" reasoning, "estrogen starvation" does not usually follow on the heels of menopause. The adrenal glands continue to supply the body with low estrogen levels that may help cushion the fall in the ovaries' production of the hormone. With some women, the ovaries themselves continue low-level estrogen production for many years beyond menopause. As many as two out of five women maintain moderate estrogen levels for the rest of their lives. The rate of fall, as well as its extent, varies from woman to woman and may affect the severity of menopausal symptoms.

But there is a cluster of symptoms accompanying menopause that seems to be related more to some women's emotional makeup than to their hormonal status. Such menopausal women might feel nervous, tired, and depressed. They may experience quick mood changes, laughing one minute and crying the next. They may suffer from insomnia. Women who experience *severe* psychological difficulty at menopause have probably experienced earlier emotional problems. "Menopause by itself does not induce depression, but in a depressive person, menopause will bring out a depression," according to Dr. Marvin Fogel of the Mt. Sinai Medical Center in New York. "Emotionally, it acts as a trigger for what is there already."

Menopause is not a difficult time for many women. However, it is a dramatic and undeniable sign of aging and the loss of reproductive capacity—a double blow for some in a society that emphasizes the desirability of youth, good looks and sensuality for everyone, and reproduction and child care for women. "Feminine forever" advocates prescribe long-term estrogen replacement to promote a youthful appearance and a "feeling of well-being," and to stave off the degenerative diseases of aging.

But aging is governed by such diverse factors as heredity, diet, and physical and emotional illness. According to medical authorities, estrogen replacement *cannot* prevent or reverse the aging process. For example, estrogen treatment cannot retard the wrinkling of skin, nor is there proof that it can lengthen life. Some women may derive a feeling of well-being, but so subjective a benefit has never been validated scientifically.

Still another claim for estrogen replacement is that it can prevent or delay coronary artery disease. Several surveys have shown that men in their 30s and 40s develop coronary artery disease much more frequently than women. The gap narrows in the 50s, and, after 60, women catch up with men. Could it be that high estrogen levels provide some protection to premenopausal women, protection that declines with the fall in estrogen production?

That suggestion has now been put aside. The current medical belief is that there is no sudden increase in heart disease in women after menopause, but rather a steady increase with advancing age. According to current thinking, there is a particular, but still undefined, group of *men* who are vulnerable to premature coronary disease. It is that group that accounts for the statistical difference in heart attacks between men and women under 50.

If estrogen levels have any effect on heart-attack incidence, it may be for the worse,

(Continued on page 98)

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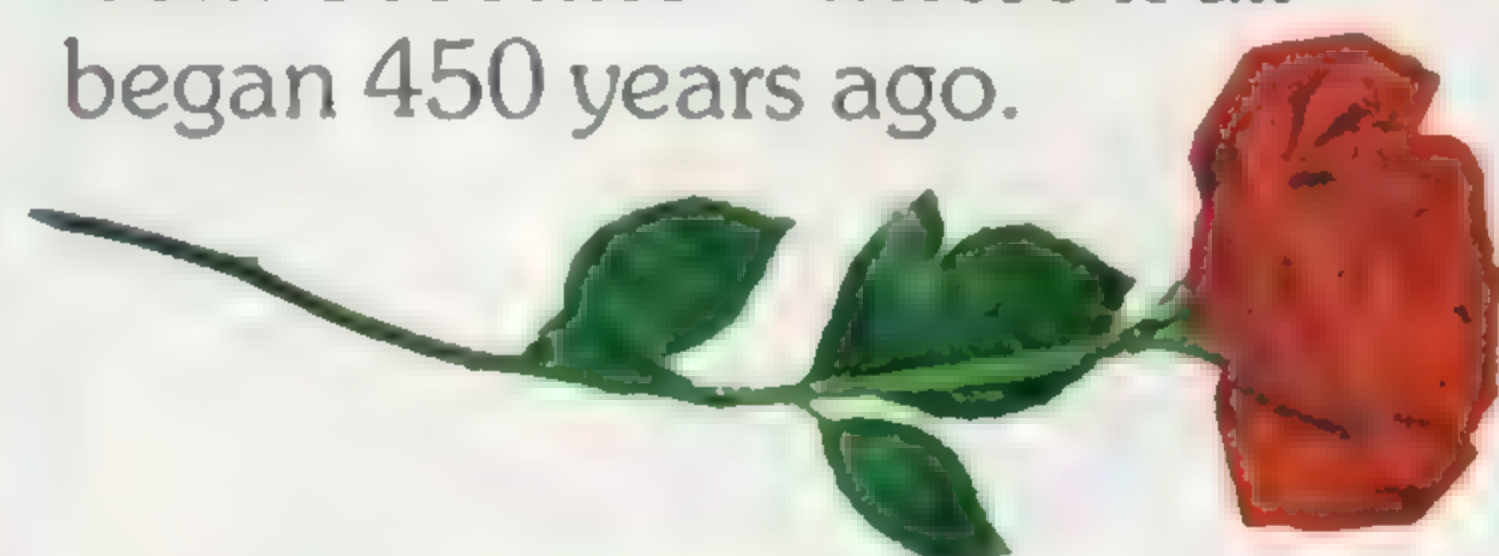
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## HEALTH

*Continued from page 96*

as noted earlier. Recent evidence indicates that the use of estrogen-containing oral contraceptives may increase the incidence of heart attack in premenopausal women, especially those from 40 to 44 years of age. In a study of men with a previous heart attack, low doses of the hormone did not prevent a repeat attack, and high doses increased the likelihood of a repeat attack. The verdict is not yet in, but Dr. Louise Tyrer, an obstetrician-gynecologist with Planned Parenthood, said she would be very concerned about putting a woman who has high blood pressure or a family history of early heart attacks on estrogen replacement. And some authorities, including CU's medical consultants, extend this warning to use of estrogen-containing oral contraceptives.

### **Osteoporosis: An Unresolved Issue**

The sharpest medical controversy surrounding estrogen replacement concerns its use to treat and prevent osteoporosis—the thinning and increased porosity of bone.

“Estrogen deficiency is only one factor that tends to promote bone loss”

About one out of four postmenopausal women eventually suffers from a serious form of this condition. It commonly produces backache and may lead to vertebral body collapse, a shortening or bending of the spine (the so-called dowager's hump), and hip fractures. Osteoporosis has been linked to lowered estrogen levels because its incidence rises after menopause, and it develops sooner and more severely in women whose ovaries have been removed.

Yet osteoporosis occasionally occurs in young women with normal estrogen levels, and three out of four postmenopausal women remain free of the severe variety of the disease. Why some postmenopausal women become more osteoporotic than others is not known. Both groups may be equally estrogen-deficient. Estrogen deficiency is only one factor that tends to promote bone loss. Others are physical inactivity, calcium and protein deprivation, and general malnutrition.

Estrogen replacement seems to relieve the pain of osteoporosis in some women, at least temporarily. But its value is uncertain because the pain may stop for a time even without drugs.

What about estrogen use for *preventing* osteoporosis—probably the most commonly given medical rationale for long-term estrogen therapy? Among the reasons for prescribing estrogen replacement therapy for women who experience early surgical menopause is the prevention of osteoporosis. But the question of its use to prevent postmenopausal osteoporosis is still unresolved. The FDA is currently reviewing the scientific evidence supporting that use. But according to the FDA Drug Bulletin, “Even if estrogens prove to be effective for



this indication . . . long-term prophylactic use will require most careful individual consideration as well as the patient's fully informed consent."

There may be alternative ways to deal with osteoporosis. Experimental programs for prevention and treatment are in progress using calcium, fluoride, and vitamin D supplements, a high-protein diet, and exercise.

#### Reducing the Risks

Just as physicians disagree on the reasons for administering the hormone, they disagree on the methods of administration. But with the recent evidence linking estrogen use to an increased risk of endometrial cancer, caution has become the key consideration, and certain general principles are emerging. Women who are candidates for estrogen replacement should be aware of those principles.

" . . . side effects, such as breast tenderness, bloating"

Before a woman starts on estrogen replacement, her physician should take a careful history and perform a thorough physical examination. (Existing liver disease, breast or endometrial cancer, or heart disease would rule out estrogen replacement therapy.) The physical examination should include a Pap smear for cancer detection (if the woman has an intact uterus). Some doctors also use a smear from the vaginal wall as an index of a woman's estrogen blood level and thereafter as a periodic check of the effectiveness of estrogen replacement therapy. A woman's symptoms may be used as well to determine the continued need for treatment, the lowest effective dose, and the proper time to stop treatment.

The estrogen regimen that appears least hazardous, according to the FDA, is "cyclic administration of the lowest effective dose for the shortest possible time with appropriate monitoring for endometrial cancer." If estrogen is prescribed, it is usually given orally for 21 days and then withheld for seven days. That week off medication prevents continuous estrogenic stimulation of the uterus and minimizes some undesirable side effects, such as breast tenderness and bloating. If bleeding occurs, it generally begins toward the end of the week without treatment. Such bleeding is known as estrogen withdrawal bleeding and is similar to bleeding following the same pattern of use with some oral contraceptives. Some doctors prescribe synthetic progesterone for estrogen patients to ensure complete shedding of the endometrium. (Progesterone is a hormone produced by the ovaries in women with normal menstrual cycles. Synthetic forms of this hormone are used in oral contraceptives.) But the safety and benefits of the estrogen-progesterone regimen as replacement therapy have yet to be evaluated.

Whatever the regimen, all patients on estrogen replacement should be examined by a doctor regularly, usually at 6- to 12-month intervals. The physician should note the effectiveness of treatment and perhaps

(Continued on page 100)

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# HEALTH

Continued from page 99

prescribe a lower dose. An estrogen patient who experiences unscheduled vaginal bleeding should see her physician as soon as possible. Postmenopausal vaginal bleeding (occurring after one year without menstrual periods) is particularly troubling because such abnormal bleeding may signal cancer. To rule out a uterine malignancy, a diagnostic dilation and curettage must be performed.

Because of the risks associated with estrogen replacement, CU's medical consultants advise that therapy be reevaluated and discontinued periodically, to see if symptoms return. Vasomotor symptoms, such as flashes, usually need to be treated only for a period of months, according to the FDA, and rarely for longer than a year. Atrophy of the vagina may require treatment for a much longer time, but for this symptom of menopause estrogen-containing vaginal creams or suppositories are often sufficient. Premenopausal women who experience early surgical menopause because their ovaries have been removed generally have more severe symptoms and may require treatment for a number of years. Such treatment may be gradually terminated about the mid-to-late 40s, when menopause would typically have occurred.

## A Woman's Responsibilities

The decision to use estrogen replacement therapy is not up to your doctor alone. If you are already taking conjugated estrogens, or if your doctor or an acquaintance suggests beginning estrogen replacement,

you can help protect your health by being informed, being wary, and heeding the following advice:

## "cancer risk lowered for women who stopped medication"

● If you are now using estrogen replacement, ask your physician whether a trial period without the drug would be advisable for you. If the decision is to continue replacement therapy, perhaps a lower dose would still control your symptoms. Such a reevaluation would be particularly useful if you have been on estrogen replacement longer than a year. Don't feel that if you've been on therapy a long time the damage is already done and there's no use going off. One of the endometrial cancer studies revealed that the cancer risk was lowered for those women who stopped taking the medication. (Of course, a woman who has had a hysterectomy need not be concerned about endometrial cancer.)

● Do not begin estrogen therapy without carefully weighing what it can do for you against what it can do to you. Because of the potential hazards, only severe symptoms warrant its use. Are your flashes, sweats, or other menopausal problems incapacitating? Can you learn to live with them? If you remember that they are

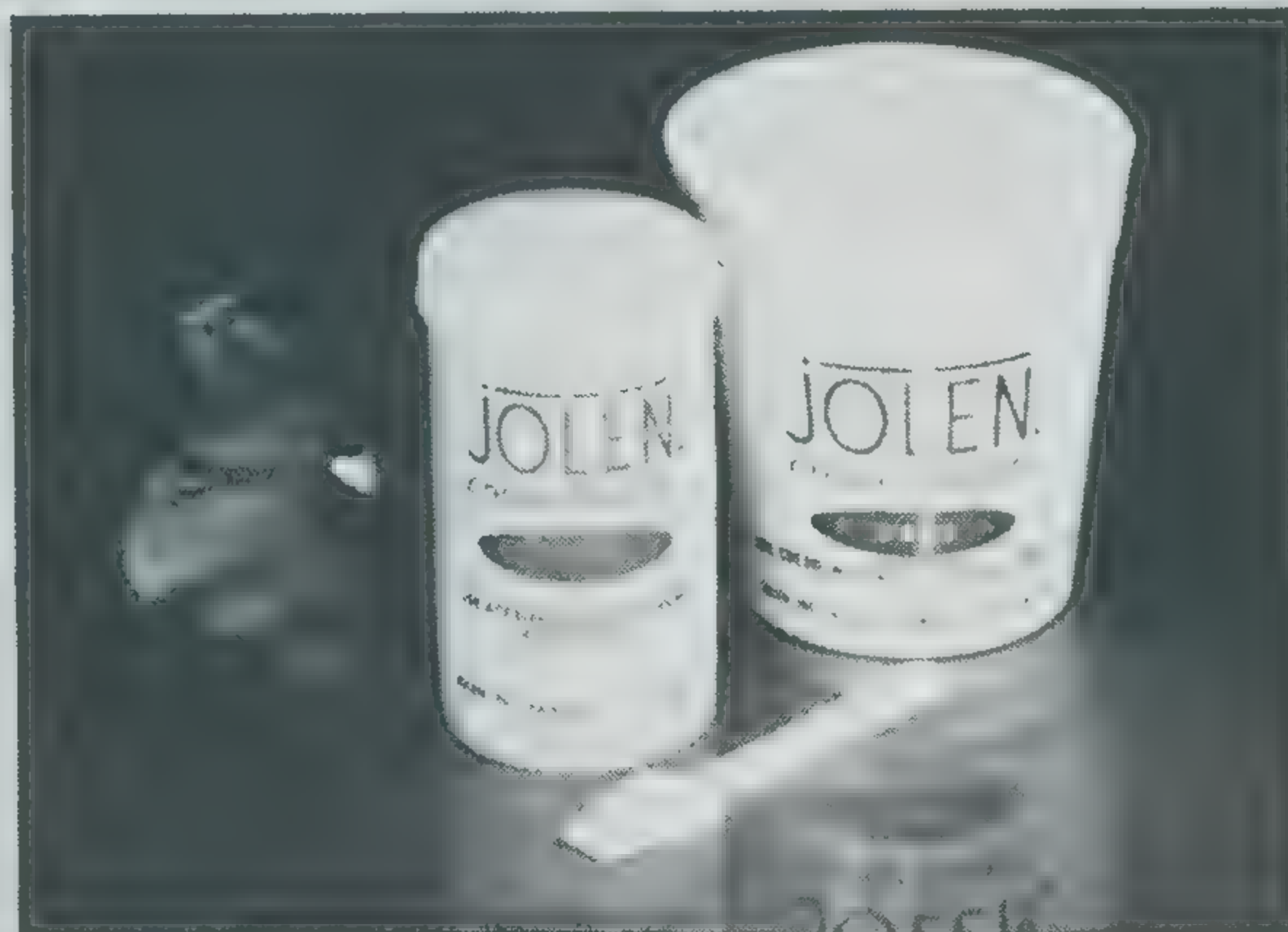
transient, perhaps they will become tolerable.

● If you and your physician decide that estrogen replacement is essential for you, request the lowest effective dose. If your therapy requires that you take medication regularly, ask your doctor if a cyclic regimen—giving your body a respite from estrogen stimulation—can be prescribed.

● During estrogen replacement, periodic examinations are essential to monitor the effects of the drug, to decide whether the dose should be changed, and to evaluate the need for continuing therapy. If more than a year goes by on medication and your doctor has not suggested a trial period without medication, you should suggest it. If you have vaginal bleeding at any time other than that scheduled for withdrawal bleeding, inform your doctor at once.

● Participate as a partner with your physician in deciding whether estrogen replacement should be started and how it should proceed. Be sure your doctor explains the risks associated with treatment as well as what benefits you can expect. Discuss openly any reservations you might have. If your doctor does not show caution in the use of this potentially dangerous drug, seek another doctor's opinion. ▽

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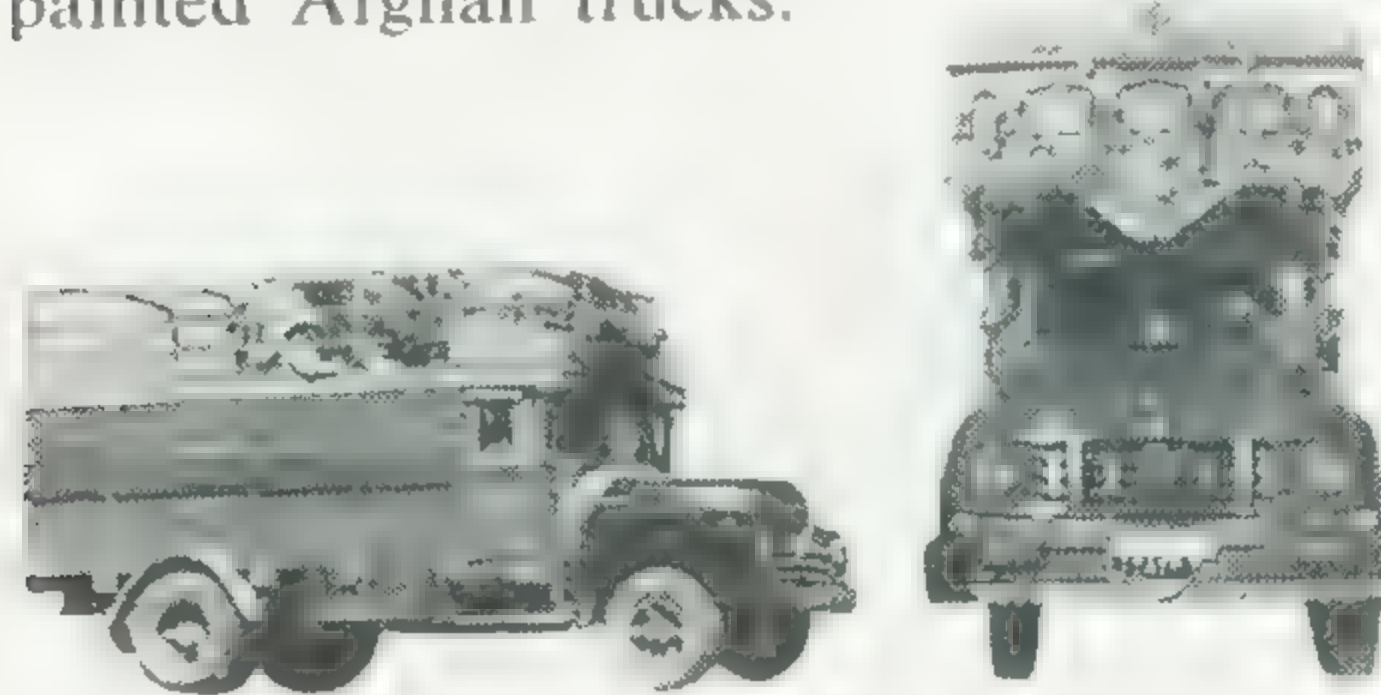
# Travel

**Spring/summer go-plans: dancing at the Derby . . . rail cruise in Navajo-land . . . Western opera orgy**

## Now

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Stanley Hallet



April 16-June 19: ultimate show of American Indian art —“Sacred Circles” at Kansas City's Nelson Gallery

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### ART FOR A DAY

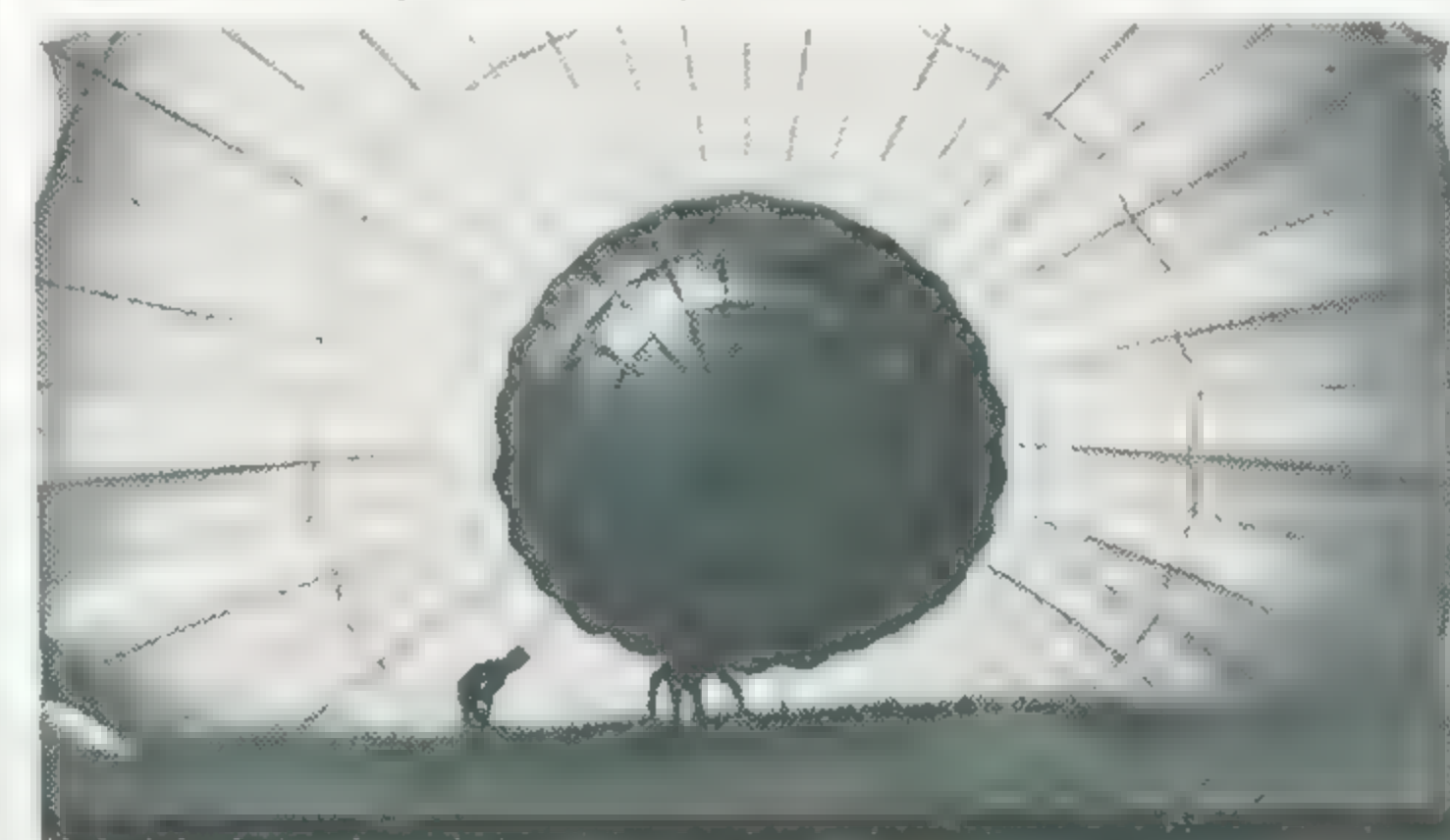
New York's pioneer art-tour organizers—Gallery Passport Ltd.—has an all-new program of one-day excursions for spring of '77. Premiering this year: a visit to Yale's new Center for British Art where the Paul Mellon collection is housed. Other scheduled trips: Newport, R.I., mansions; Princeton University Art Museum; Wilmington, Delaware, Winterthur Museum; N.Y.C.'s SoHo. Information: Gallery Passport Ltd., 1170 Broadway, N.Y., N.Y. 10001.

### KENTUCKY HOMING

More than a horse race, the Kentucky Derby's a ten-day “y'all-come” festival in Louisville with square dancing in the streets, concerts, big-name entertainment. Other highlights of this year's festival (April 29-May 8): a hot-air balloon race; the Rock Creek Riding Club Horse Show; steamboat, bicycle, marathon races. Festival information: Scheduling, Kentucky Derby Festival, 621 West Main St., Louisville, KY 40202; Derby tickets (standing room only): Admissions Dept., Churchill Downs, Box 8427, Louisville, KY 40208.

### UP, UP, AND AWAY!

New vacation high: the Balloon Ranch in Colorado's San Luis Valley, the only resort in America offering instruction in hot-air ballooning. Created by Link Baum—in 1970 he was the youngest balloonist to soar across the English Channel—this just-opened vacation place has an FAA-certified staff, also offers such down-to-earth diversions as horseback riding, hiking, rafting, skiing. Information: Balloon Ranch, Star Route, Box 41, Del Norte, CO 81132.



### “RING” OF THE GOLDEN WEST

For opera lovers: Seattle Opera's summer Wagner binge—two complete “Rings,” one in German (July 18-23), one in English (July 25-30). The way to go: a United Airlines one-week tour—hotel, orchestra seats for all four operas in either German or English cycle, transportation to and from the opera house (ice-cream sundaes served entr'acte), unlimited Grayline sightseeing. Cost: from \$263 to \$350 depending on hotel, plus airfare. In between operas, ride Seattle's monorail, explore the Farmer's Market, take a ferryboat to Bremerton, day-trip to Mount Ranier, dine atop the Space Needle at sunset.

### COWARD'S CARIBBEAN

Sir Noel Coward—long enchanted by Jamaica's north shore—built his house “Firefly” overlooking the Caribbean near Port Maria in 1956. At “Firefly” Sir Noel wrote, painted, entertained celebrities; he died and was buried there. Now the house is a museum. *Right*: Coward in a photo from his biography, *Remembered Laughter*, by Cole Jesley (Knopf).



### RAIL-RIDE

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The Givenchy Edition Mark V. Dark jade with a custom top of chamois vinyl.

CONTINENTAL MARK V

LINCOLN-MERCURY DIVISION





# Sightseers' new Paris focus: where to eat, amble, shop, stay in art hub at Beaubourg

■ By Mary Roblee Henry

The new showplace in Paris is **Le Plateau Beaubourg**—the *quartier* ringing the just-opened Pompidou art center (see it on page 160), clasped between the new-rising Les Halles and a refreshed Marais where the ghost of Villon walks with vanguardists.



Paris's new museum complex—Baubourg—takes art to the Right Bank, facing the old Latin Quarter across the Seine

Contrasting the contemporary with the classic, Beaubourg is full of daytime delights and nighttime dazzle. Fourteen bus lines and four Métro routes lead to the Beaubourg stops of Châtelet and Hôtel-de-Ville. Perfect for strollers, Beaubourg's many cobbled streets, shaded by saplings, lead to art galleries, boutiques, cafés, and restaurants. Looming above it all, the giant ribcage of the Centre Pompidou is ogled by the Gothic gargoyles of the Church of Saint-Merri. A world in itself, Pompidou art center bears exploring. Get a map, freely offered; wear solid brogues and discover this surprising French-American culture swap.

## Gallery go-spots

U.S. artists star in the avant-garde galleries of the Beaubourg area. Some galleries are cloistered in shabby courtyards off the street, others in basements or on

upper floors reached by cage elevators. In these galleries everyone speaks English:

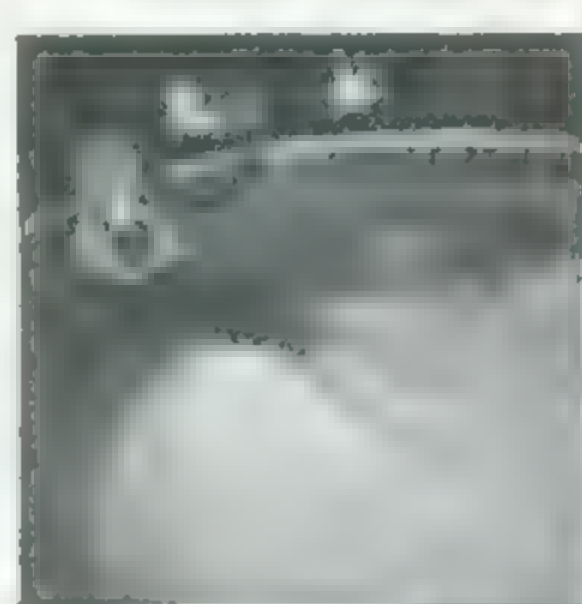
**Daniel Templon**, 30 rue Beaubourg (phone: 272-14-10). Reached through a shoddy eighteenth-century courtyard, this vast white-lacquered space stables known U.S. artists Larry Poons, Frank Stella, Kenneth Noland, Alan Shields as well as sculptor Richard Serra and Conceptualist Sol LeWitt. In May, Templon shows the Conceptual, black-and-white geometric forms of the French artist Bernar Venet. In November, the post-Minimal works of Louis Cane, a thirty-three-year-old Frenchman whose works also hang in the Pompidou Museum. **Ghislain Mollet-Viéville**, 26 rue Beaubourg, third floor (phone: 278-72-31). Open afternoons only, these shell-white rooms shine with the new *support/surface* and the Minimal and Conceptual art of such artists as Carl André, Donald Judd, Sol LeWitt, Kosuth, and Victor Burgin. Here, on November 16, 1976, the new movement "TRANS" was born—the triple creation of Tania Mouraud's black text on white plastic, Jon Gibson's repetitive-recitative, and Kuntzel's neon word sculptures. (To visit Tania Mouraud's studio, a loft at 62 rue de Montreuil, telephone 307-46-28.)

**Elisabeth de Laage**, French, and **Nancy Gillespie**, American, reign at a second-floor gallery at 24 rue Beaubourg (phone: 278-11-71). In April, they have a show of German photographers Weller, Mantz, and Becher, plus drawings by the Frenchman Bernar Venet.

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"Baubourg: full of daylight delights, nighttime dazzle"

**Galerie Roger d'Amécourt**, 4 rue Beaubourg (phone: 277-15-12), is a dark-ceilinged cavern brightened this month by a Larry Rivers show. In May and June the gallery exhibits a madly kinetic environment of Paris by Red Grooms. An American Black, Wayne Brown, is assistant director here.

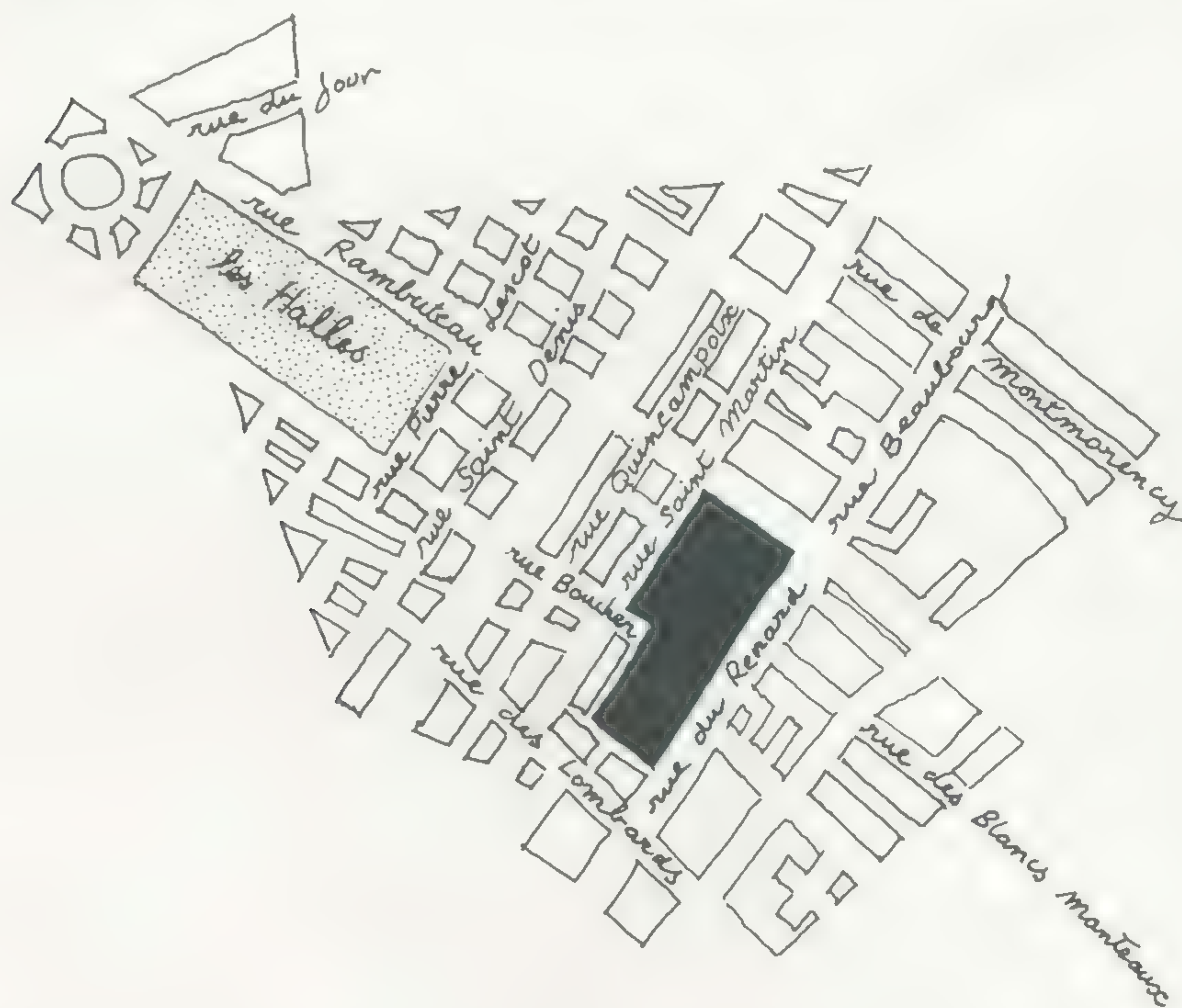
**Stevenson and Palluel**, 80 rue Quincampoix (phone: 887-60-81), a gallery run by a Franco-American duo, exhibits this month



**Galerie Beaubourg**, 23 rue du Renard (phone: 887-31-51), lures with such established names as César, Arman, Wols, Mathieu, Malaval . . . the *hyper-réalistes poétiques* Schlösser and Sandorfi . . . the

# “U.S. artists star in avant-garde Paris galleries”

**Galerie L'Oeuf du Beau Bourg**, 58 rue Rambuteau (phone: 887-74-96), four eighteenth-century stories of black-lacquered walls and beams, shows the works of Italian



*Beaubourg closeup: Once the red-light district around Paris's Les Halles marketplace, the "new" Beaubourg dazzles with galleries, boutiques, restaurants, and the Pompidou art center (in black). Now under construction: "new" Les Halles will be a five-story underground forum of theaters, cinemas, more galleries, shops, restaurants.*

**Galerie Beaubourg 2**, 109 rue Saint-Martin (phone: 278-62-63), specializes in smaller formats—and prices, if not artists—with lithographs, works on paper, and sculpture-jewels: mini-compressions of gold and silver by César . . . gilded telephones by Arman . . . a Niki de Saint-Phalle snake pendant of yellow cloisonné with turquoise spots and diamond eyes. In April, the cornered walls of Galerie Beaubourg 2 will dance with *Messagier*—glowing, fresh,

**Zabriskie**, 29 rue Aubrey Le Boucher, an offshoot of the West 57th Street photo gallery of the same name in New York, fills three floors of an ancient vaulted wine cellar with contemporary American photographic art. Set for May: Harry Callahan; three women—Lisette Model, Diane Arbus, Rosalind Solomon; in June: the work of Alfred Stieglitz. New this summer: a library of photographic books.

Many young French contemporary painters have studios in the Beaubourg quarter, and some may be visited by consulting the hostess at the Library of the Pompidou Museum of Modern Art, who will arrange a rendez-  
(Continued)



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## TRAVEL BEAUBOURG

(Continued)

vous. Among those to see: Titus-Carmel, a *hyper-réaliste poétique* who does huge details of objects. . . . Dewasne, an Abstractionist who makes Renault cars into works of art. . . . Claude Gilli, whose "snail paintings" result from dipping snails in color, letting them wander on canvas tracing lines and dribbling spots. . . . Velickovic, a painter of the *romantique-réaliste* movement. . . . Guy de Rougemont, an abstract sculptor.

## Market strollery

Throbbing with the life, the cries, the smells of old Paris, the open-air market on the rue Rambuteau is a natural for rambling. Wheelbarrows of pink azaleas, potted tulips, and primaveras stand in front of stalls of fruits, curly salads, and Breton biscuits. Open-front stores display hams hanging on hooks, squirming animals of the sea, trays of creamy pastries, crisp lengths of bread, and wheels of Cantal and Gruyère cheeses. Asian shops sell China teas and Indian incense. **L'Herbier de Provence**, 19 rue du Jour, sells printed Provençal cloth along with pungent herbs for cooking and beauty treatments. . . . **Galerie de l'Artisanat d'Art et de Création**, 5 rue Saint-Martin, clusters the work of French provincial artisans—pottery, painted silks, hand weavings, rugs—in one big browsing exhibit area.

## Eat à la élite

Like galleries, chic restaurants have invaded Beaubourg: elegant eateries—candlelit and galleried—that draw the élite have opened in restored *caves* on streets still occasionally sleazy with streetwalkers and sex shops.

The new **Restaurant "M"** fills two vaulted floors at 14 rue des Lombards (phone: 278-44-68). Once the thirteenth-century chapel of the Saint-Merri prison, it now sings with baroque hi-fi music to accompany lunch and dinner at pewter-plated tables flanked by velvet Louis XIII chairs. A menu at eighty francs includes service and wine. Specialties: *Salade "M"* of foie gras, truffles, celery, green beans, and tomatoes; raw scallops marinated in anise; *Médallion de veau davin*; *Tulipe de sorbet maison* petaled in mixed flavors of pear, lime, tangerine, pine-



Restaurant et Bar  
14, rue des Lombards - 75004 Paris  
Téléphone: 278.44.68.

apple, banana sherbets. Start in the eggplant-colored bar with an "M" Punch—white and red Martinique rum, fresh fruits and juices—served in foot-tall stemmed glasses. Run by young, brown-eyed François le Bret, a member of the Giscard d'Estaing family, "M" stays open late, closes for Saturday lunch and all day Sunday.

**Monsieur Boeuf**, 31 rue St-Denis (phone: 508-58-35), draws *le tout Paris* into its small rooms for super-succulent *Boeuf rosé*, thinnest slivers of raw beef cooked by boiling vegetable broth poured over them; *Boeuf ficelle*; and a four-course menu at forty-eight francs. Wines are handpicked from private vintners. Open Sunday night, but book ahead.

**Au Petit Montmorency**, 26 rue Montmorency (phone: 272-31-04), is unprepossessing outside, but inside the great cuisine dizzies with such delights as *Terrine de ris de veau au poivre vert*, baby lamb, and lemon *crêpes soufflées* topped with raspberries (order this before the meal).

**Chez Benôit**, 20 rue Saint-Martin (phone: 272-25-76), is for serious eating with serious prices. Nothing fancy, just *lyonnaise* food: Charolais *steak au poivre*, baby boar in season, and *Marmite dieppoise*, a steamy soup stocked with Channel fish, a tribute to the Norman manager. Excellent Beaujolais and Burgundy wines. Open until 10 P.M., closed Saturday and Sunday.

Menu Conseillé 51 Francs

Service 15% Compris  
Boissons non comprises

au choix  
*Pâté de Lapin ou Concombre au Caviar*  
au choix  
*Precieuse de Lapin ou Soufflé Brochet*  
ou Entrée

au choix  
*Fromage ou Sorbet ou Mousse Chocolat*

Boissons Conseillées.  
*Beaujolais (75cl) 22F Muscadet (75cl) 25F.*  
*1/2 Eau Minérale 4F. Bière (33cl) 5F.*

**As de Carreau**, 60 rue Rambuteau (phone: 887-40-89), all ferny, with 1930's brown-and-beige decor, offers a swell fifty-one-franc menu—or such delicacies as *Soufflé de brochet*, saddle of lamb *en crôte*, *Mousse chocolat à l'orange*, and Irish Coffee. Open until 11 P.M., except Saturday lunch and Sundays.

**Le Tourtour**, 20 rue Quincampoix (phone: 887-82-48), entered through a 1925-style gallery-boutique, is a cozy, delicious eating place encased in seventeenth-century walls. It serves a full menu for thirty-six francs from noon until 2 A.M. every day. Specialties: *Train de boeuf* with a mustard sauce; a rainbow of sherbets from the famous glacier Berthillon on Île Saint-Louis.

A find for after-concerts, films, the café-théâtre **Coupe-Chou**, 94 rue Saint-Martin, where such young actors as Catherine Allegret and Bruno Garcin do take-offs of topical trends—all in French, however.

(Continued on page 114)



# The Firefly

It's been quite a while since we've had a drink as romantic looking as its name. Get cozy with a Firefly and you'll see what we mean. The combination of Smirnoff and grapefruit juice is irresistible. But the final, colorful touch is a dash of grenadine. The result is pink, tropical, easy. Like all good things, the Firefly

should be enjoyed in moderation. Because too many Fireflies could shine too brightly.

Here's the official recipe for the Firefly. In a tall glass with ice, pour 1½ ozs. of Smirnoff, grapefruit juice, a dash of grenadine. Gorgeous. And delicious.

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## TRAVEL BEAUBOURG

(Continued)

The late, late show of people revolves around the **Brasserie Julien**, rue Saint-Denis, all Belle Epoque and lively chatter. . . . For snacking, **Le Self-Service**, on the fifth floor of the Centre Pompidou offers marvelous views and fast service. Cozier, **Le Brise-Miche**, 10 rue Brise-Miche, is "un snack" with cold plates of meats and cheeses, Carlsberg and Courage draught beer, and fine wines from private vineyards. All rose brick and blond wood, it is open from 11 A.M. until 2 A.M. and the prices are nice.

### Nostalgia nosh

Americans suddenly yearning for gastro-nomic Americana will find it at **Joe Allen's**, just behind rue Saint-Denis at 30 rue Pierre Lescot (phone: 236-70-13). Steaks are New York-cut and T-bone. . . . **Conway's**, 73 rue Saint-Denis, run by a New York model named Avia, has a black-board soulfood menu of corn on the cob, spareribs, meatloaf, and chili; with desserts of apple pie and apple Brown Betty. Young people crowd booths and oil-clothed tables there from noon until one A.M. all week. Avia presides at Sunday brunch. . . . **Top Banana**, 46 rue des Lombards, features such take-out goodies as hot pastrami sandwiches and cheesecake.

"Now in Paris:  
corn on the cob,  
meatloaf,  
hot pastrami  
sandwiches"

### Hotels—extraordinaire

**Hôtel St.-Merry**, 78 rue de la Verrerie, 75004 Paris (phone: 278-14-15), has fourteen small, carpeted rooms with beamed ceilings. Once the presbytery of the Church of St.-Merri, it is spiral stepped; and one room, number 9, has stone flying buttresses flanking the beds. . . . **Cité Internationale des Arts**, 18 rue de l'Hôtel de Ville, 75004 Paris (phone: 278-71-72), rents studios for the summer to foreign artists, writers, and musicians at rock-bottom prices. Write well ahead for rentals.

More hotel rooms will be ready when the new **Forum des Halles** is finished in 1979. Once called *le Trou* (the hole), the Halles is the upcoming Paris wonder—a vast complex of fountains, gardens, walkways, cinemas, hotels, night spots, restaurants, and boutiques. Among them: Cardin, Saint Laurent, Balmain, Ungaro; the Japanese Kenzo, Kansai Yamamoto; Americans Stephen Burrows and, perhaps, Bendel.

VOGUE, April, 1977



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## ... and more: Marais

On the other side of Beaubourg lies **Le Marais** with its summer festival of music in the Hôtel de Sully, its Museum of Paris (the Carnavalet), and the archives at the Hôtel de Soubise. To see before April 18 at the Hôtel de Rohan: a fascinating exhibit of nineteenth-century Paris life, *Le Parisien chez lui*. Suddenly in Paris, there is a new spirit in the air, a smile, a laughter, a welcome that makes the visitor to the Beaubourg feel like *un Parisien chez soi*. ▽

## VOGUE'S GUIDE TO THE LATEST ART JARGON

**Conceptualist:** Artist who considers the idea more important than the object, which merely illustrates the idea; often produced as an event, this art is frequently not collectible in the ordinary sense.

**Minimal art**—"Less is more" painting and object art that grew out of the literally flat anti-illusionism of Frank Stella's shaped stripe paintings and the anti-color of Ad Reinhardt's nearly invisible black squares. A radical critique of the florid rhetoric of Abstract Expressionism, Minimalism, a dominant New York trend in the 'sixties, is now enjoying a European vogue.

**post-Minimal art**—catch-all title for art inspired by the critical and reductive attitudes of Minimalism, especially the bias against tricking the eye with illusionistic devices—also art with mainly conceptual content, realized in video, photos, objects, and informal structures, or just written about in texts plastered with the names Levi-Strauss, Wittgenstein, Piaget, Saussure, Merleau-Ponty, and other such intellectual heavies.

**support/surface**—the current "in crowd" of young French painters who dared to acknowledge the lead of New York. Introduced to the writing of American critic Clement Greenberg through American-in-Paris James Bishop, the group was launched by a few Parisian diehards who insisted painting was still alive. Now the term is used to describe the whole group of artists who maintain that a painting is nothing more or less than a piece of cloth (the support) covered with pigment (the surface).

**TRANS**—Conceptual art, French style. A neo-Duchampian group, with requisite manifesto, including French feminist Tania Mouraud who exhibits mainly herself—nude, naturally.

**hyper-réaliste-poétique, romantique-réaliste**—You've heard of Photo Realism? Well, it's going on in Paris, too, where the return to representational art often has more of a fantastic than a documentary flavor and the rehabilitation of dreamy imagery is bringing hibernating Surrealists out of their closets in droves.



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# Health

**Keep cancer out of your closet . . .  
arm for birth control . . .  
skip those left-leg blues**

**By Melva Weber**

## ■ WHY WEAR A CANCER HAZARD?

Fighting fire with cancer doesn't sound like progress, and some scientists think we are headed that way. Each year, about four thousand people are killed and two-hundred thousand are injured by burns when fabrics catch on fire, according to government statistics. For years, we have had regulations requiring a certain level of flame resistance in children's sleeping garments, mattresses, and carpets. There's more regulation being considered, to extend flammability standards to upholstered furniture, curtains, tents, sleeping bags, possibly to all articles of clothing.

Sound reasonable? The problem, according to a renowned team of biochemists at the University of California in Berkeley, is that chemicals used to impregnate fabrics to make them flame-retardant may be cancer-producers.

Arlene Blum, Ph.D., and Bruce N. Ames, Ph.D., who reported in the magazine *Science*, said the flame-retardant tris-BP, used in about half of all children's sleepwear, is a mutagen and should not be used. A mutagen is a substance that can cause inheritable changes in living cells. Most known cancer-causing agents also are mutagens, according to Dr. Blum and Dr. Ames. They believe almost all chemicals that cause cancer do it by the process of mutation. Dr. Ames is father of the now-famed "Ames test," which identifies chemical mutagens by testing the compounds with bacteria and with mammal-cell cultures.

Dr. Blum and Dr. Ames think the cancer risk in using flame retardants is too great to be taken. They suggest other ways to prevent burn injuries: Cigarettes that would extinguish themselves instead of smoldering when they're put down or dropped; child-proof book matches; more fire-prevention education; improved design in stoves, gas heaters, space heaters; nightclothes that don't flow or billow; use of fabrics that are naturally fire-resistant without chemical treatment.

## ■ FOREARMED: MALE CONTRACEPTION

An implant that will keep the man infertile—but will not impair sexual function—for about two years or until it's removed is the goal of reproductive biologist Larry Ewing, M.D., who says that women have carried more than their share of the burden of contraception, and for too long. In his laboratory at the Johns Hopkins University School of Hygiene and Public Health in Baltimore, Dr. Ewing is working on a small pellet of slow-release male hormone, testosterone, that can be planted under the skin of a man's arm. By circulating the right levels of the hormone in the blood, the implant is expected to lull the usual testosterone-producing action in the testes, preventing sperm production. Fertility returns soon after the pellet is exhausted or removed. So far, testing is being done on laboratory animals.

## ■ HOW TO TRAVEL WITHOUT TRAUMA

Packing is only part of your vacation make-ready; more important to a journey to foreign lands is a visit to your doctor, who gives you the right vaccinations, prepares your health certificate, prescribes preventive medicines, and gives advice for avoiding diseases you might encounter. The government's Center for Disease Control has put it all together for physicians in a recent booklet, "Health Information for International Travel." The pamphlet has round-the-world answers for questions on immunization requirements, malaria-risk maps and charts, medical recommendations backed by the Public Health Service. Practicing physicians can request a copy; yours may welcome this complete and updated information. HEW Publication No. (CDC) 76-8280, Center for Disease Control, Atlanta, Georgia 30333.

## ■ NEWS ABOUT SEX INFECTION

*Couples who want children but either fail to conceive or have repeated miscarriages may find a new approach to diagnosis and treatment in a checkup for mycoplasma, one of the tiniest free-living organisms known. The New York Fertility Research Foundation reports that infertile couples carry the organism more frequently than do fertile couples, that mycoplasmas have been found attached to sperm, and that a number of chronic gynecologic problems are associated with mycoplasma infection. What's more, among couples who had already tried everything to correct their infertility, treatment for mycoplasma brought a 29-percent increase in fertility rate.*

*Mycoplasmas are something between viruses and bacteria, contain the genetic materials DNA and RNA, have no rigid cell walls—so antibiotics that work by attacking cell walls can't destroy them. Several other potent antibiotics, however, do work. Masood A. Khatamee, M.D., of the Foundation, says mycoplasmas can cause chronic, recurrent cystitis in women, chronic prostatitis in men, as well as, in women wearing IUDs, a chronic discharge, leukorrhea. When treating for mycoplasma, it's important for both sexual partners to have medication.*

## ■ FOOD FOR YOUR LEFT LEG

**As many doctors have noticed, it's most often the left leg that gets varicose veins, ulcers from impaired circulation, and the dangerous deep-vein clots that may break off and lodge in lungs, heart, brain. When gangrene caused by atherosclerosis makes a leg amputation necessary, it's usually the left leg, or left leg first.**

**At London's Bethnal Green Hospital, Maurice J.N. Frohn pointed out that the sigmoid (for S-shaped) colon lies next to, and may rest upon, the left common iliac vein, which returns blood from the left leg. Therefore when the colon is overloaded, as in chronic constipation, it may obstruct the upward flow of blood from the leg. Mr. Frohn prescribes whole wheat and bran as part of the hospital diet for his surgical patients, to prevent constipation. With the high-roughage diet, the doctor reported in *The Lancet*, there have been no cases of deep-vein thrombosis or pulmonary embolism following surgery in his last fourteen hundred patients, except for those who had these conditions before being hospitalized.**



# You're a woman, not a duck.

Know why water rolls off a duck's back?  
Because there's a layer of oil lying on its feathers.

And oil and water don't mix.

Well, some bath oils don't mix with water,  
either. They lie on top of it.

Alpha Keri® Bath Oil works with water.  
It mixes completely in your bath, so when  
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you feel soft and smooth.

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physicians recom-  
mend Alpha Keri for the  
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# Benson & Hedges 100's

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your turn  
will come.

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17 mg. "tar," 1.1 mg. nicotine av. per cigarette—hard pack, by FTC Method. 18 mg. "tar," 1.1 mg. nicotine av. per cigarette—soft pack. FTC Report Apr '76



# Fashion Flashes

## It's fun-to-be-fit gear

... or: how to dress like a pro without looking like a jock! **Best warm-up/jogging gear:** 1. Castelbajac's bright terries (more later). 2. Multi-striped cuffs on yellow knitted cotton—Ralph Lauren. 3. Red/white racing-striped cotton track suit—look fast! Tea Shirts, Inc. **Super sports shorts**—(pull-on cottony knits: 4. Red, Helene Sidel; 5, white, Judith Lowe. **Cool underneath:** 6. Cottony stretch bra (light, and good support); 7, brief; 8, bikini—all, Rudi Gernreich for Lily of France. 9. **Real runner's shoes** (hottest status symbol around!)—all, nylon and suède. Left to right: All-purpose blue Uniroyal Cougars, blue/white Uniroyal Badgers. Blue/red/white Adidas Runners are extra-shock-absorbent, meant for city surfaces. Light, sure-gripping green/yellow Adidas SL76's—meant for soft surfaces, cross-country runs.

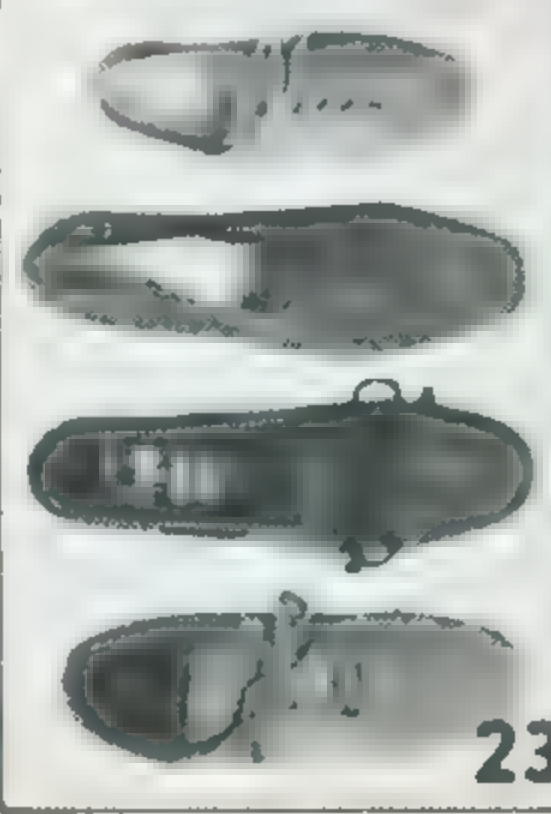
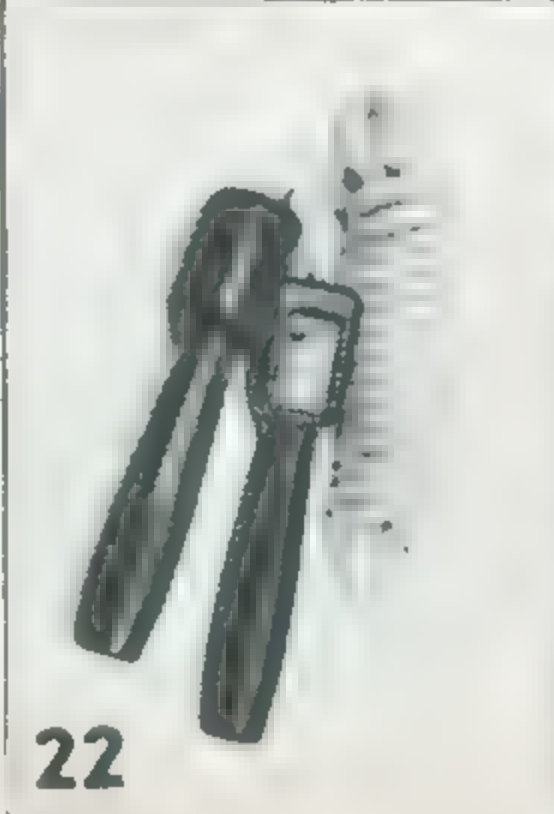
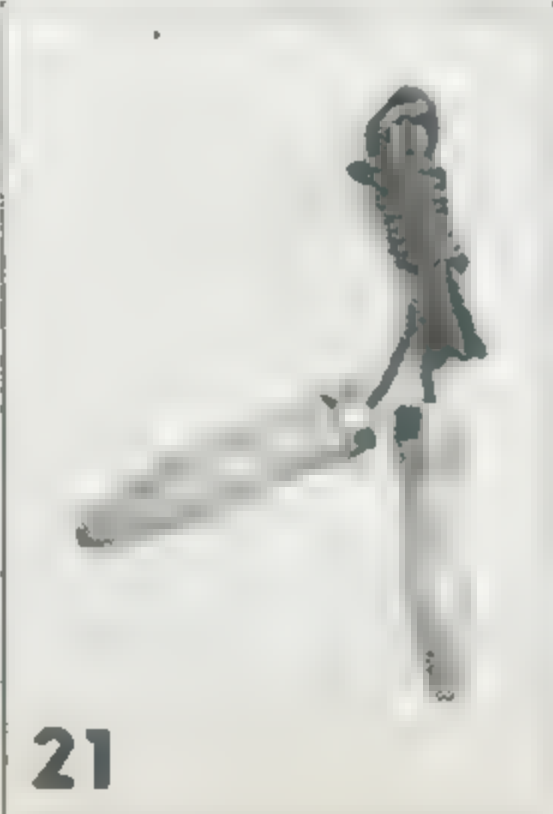
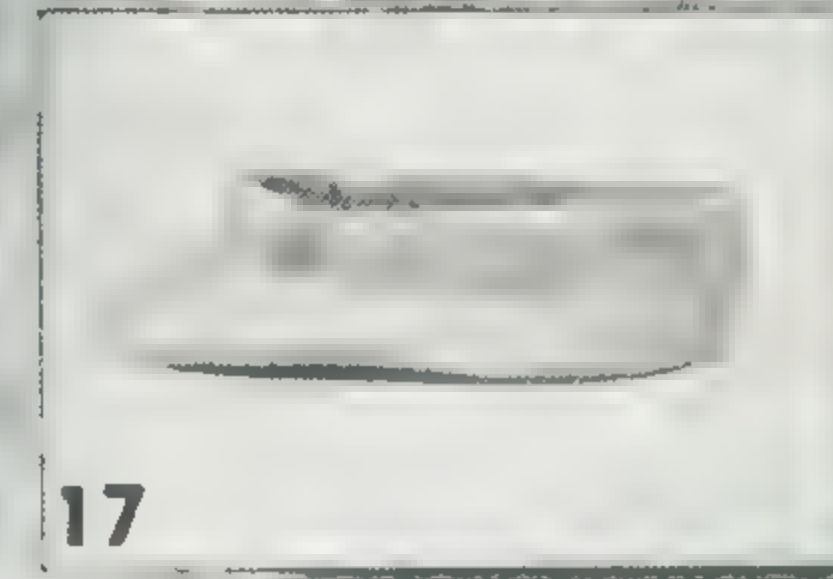
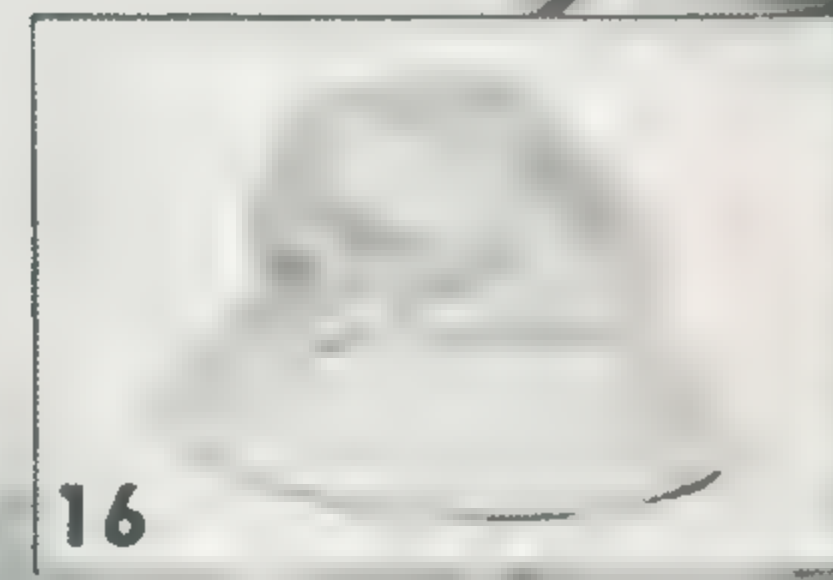
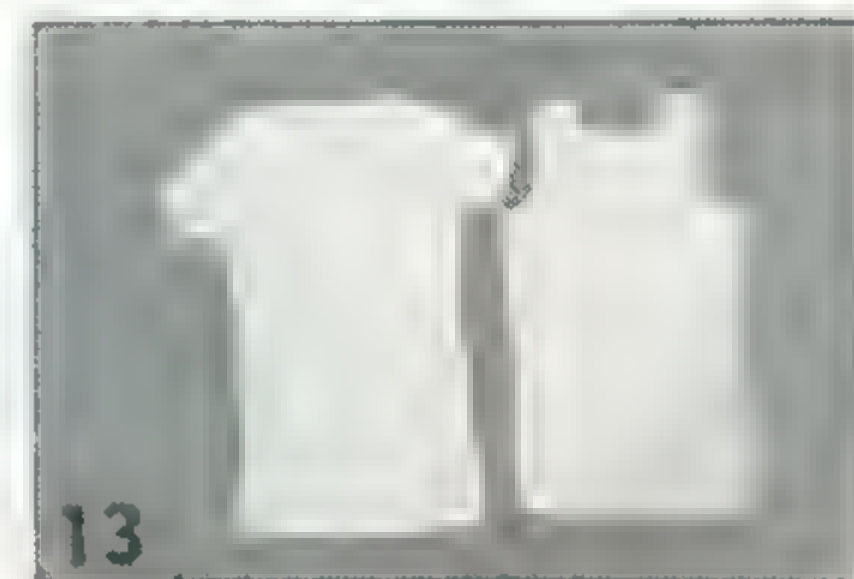
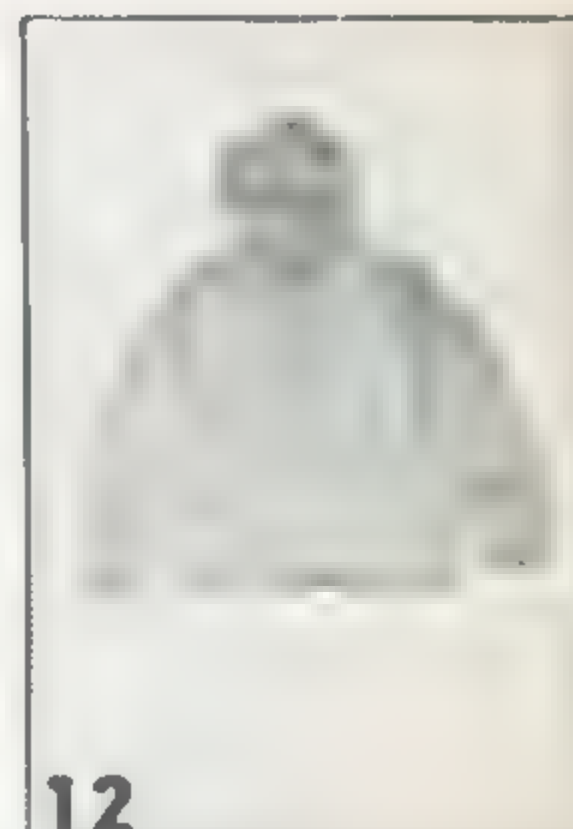
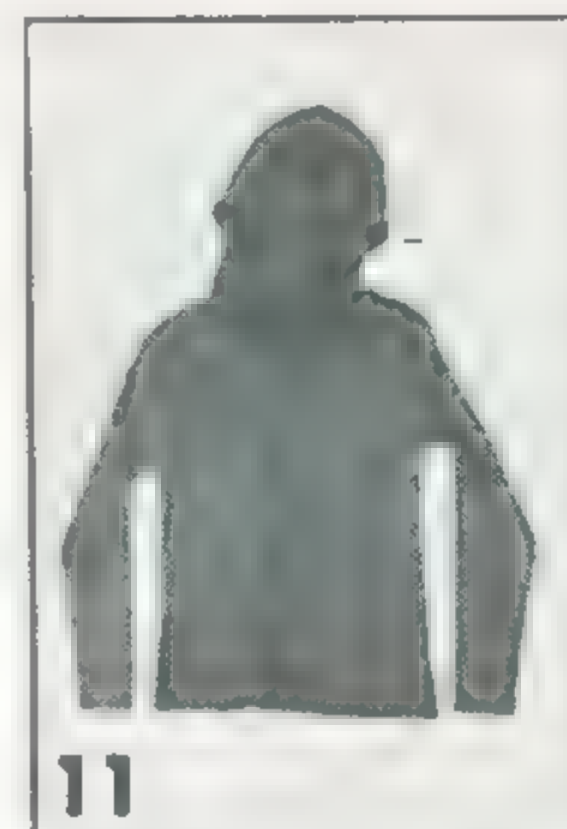
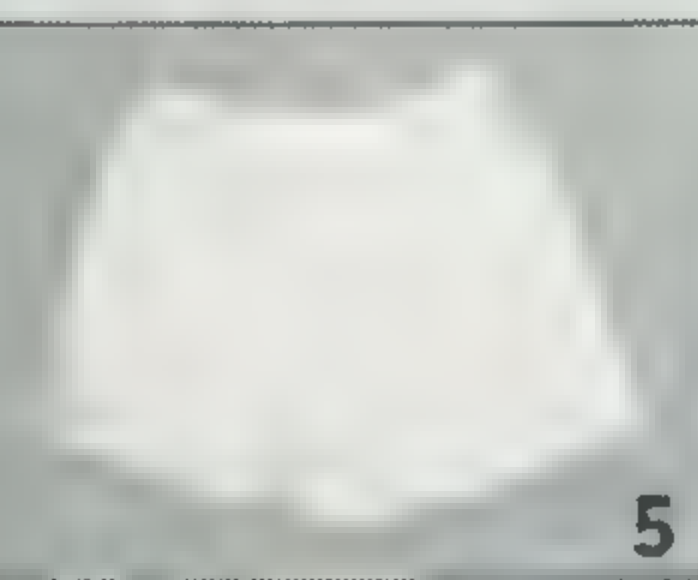
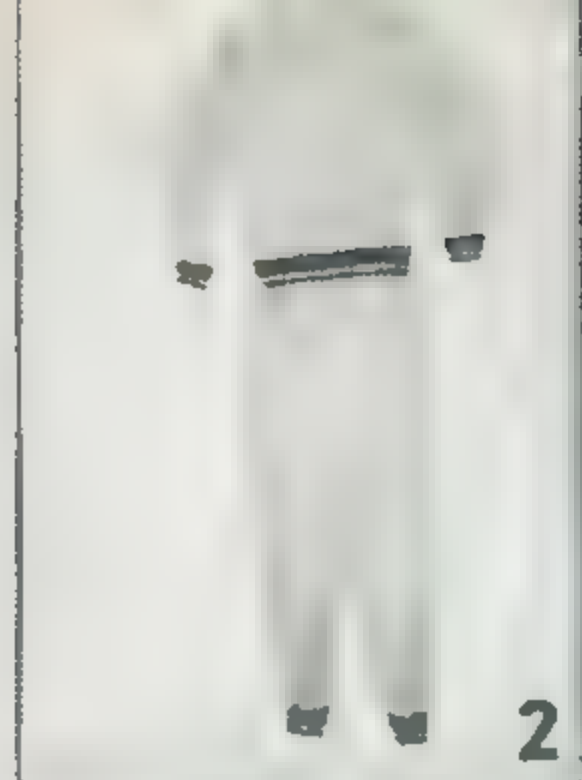
● 11. Great new sweatshirt in thin red cotton knit. Montage. 12. Outdoor indispensable: the pullover nylon wind-break in slicker yellow. Mickey Lyons Raingear. 13. All-around-sports: cool white cotton tops -- T-shirt and tank. Tric-Trac. 14. The absorber -- a white cotton sweatband. Red Lion. ● 15. Runners' -- sailors' -- delight: Don Kline's thin knit "watch cap." 16. Soft white terry sun/sports hat ... a white terry visor (17). And, (18) a white cotton tennis hat. All three, Tennis Lady.

10. The racer's tank-suit in thinnest red/navy / white / orange stripes (shown in color, later this issue). AMF Head.

19. Best exercise/sports leotard: Danskin's cool cotton leotard. 20. Everybody loves Calvin's new bright-color sneakers—these, yellow. 21. Fastest-moving rope—the thin leather rope, polished ball-bearing handles. AMF Whitely. 22. A rope with digital counter handles to keep track for you. Hammacher Schlemmer. 23. Walk happy—low-heeled comfy shoes with good support. From the top, Tretorn's beige suède Oxfords ... Ferragamo's tan suède lace-ups on cushion-y crêpe soles ... Amalti's luggage moccasins—flat black molded sole ... Hunting World's crêpe-soled beige suède "safari" boots.

Fashion details, stores, next-to-last page

Run,  
walk,  
swim,  
jump...  
enjoy!





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# *What Has Fitness To Do with Fashion... and Why Make an Issue of It?*

## **10 questions that answer the question**

1. Whatever happened to those skinny, hollow-cheeked, hollow-chested, unsmiling girls you used to see all over the fashion magazines?
2. Whatever happened to cake makeup . . . and other cosmetic heavies?
3. When was the last time you saw a bathing suit with bones in it?
4. Where did all the girdles go?
5. Why is Geoffrey Beene into tennis gear? . . . why is Calvin Klein doing sneakers? . . . why is Ralph Lauren doing big business with jogging suits???
6. How do you account for the fact that the hot new number at Saint Laurent is a wispy cotton lace-up bodice that you can't wear with anything underneath?
7. How come the two top shoes this year are an ultra-high-heeled sandal . . . and a running shoe?
8. Why, at the perfume counter, is clean/crisp/sporty nosing out mossy/musky/smoky?
9. Why is it that practically the only club anyone belongs to anymore is a health club?
10. Why is yogurt the binge food of our generation?

In other words, why make an issue of fitness is because it's where people's heads are—wanting to feel well, look well. And it has nothing to do with crash diets for the sake of wearing pretty clothes. It goes a lot deeper—and it lasts a lot longer: it's caring enough about yourself to want to feel good about yourself, and doing something about it in an unfaddy, day to day, lifetime way—and the clothes just fall into your lap. Call it vanity, if you like. We call it healthy—mentally healthy, physically healthy. We also call it fun . . . see for yourself in the pages ahead. (By the way, have you noticed that “ciao” is no longer the In sign-off? What you hear now is . . . “take care.”)







*On these  
6 pages,  
the look  
of today  
in fashion  
and beauty:*

# Farrah-rah!

*upbeat,  
outgoing,  
loaded  
with charm,  
it's a  
whole  
new kind of  
gorgeousness  
—and  
Farrah  
Fawcett-  
Majors  
is the  
living  
example*

It isn't just another pretty face, it's  
the whole package. The health, the  
vitality, the down-to-earth accessibility  
dramatized in 1977, Farrah Fawcett  
Majors, star of TV's *Charlie's Angels*,  
is what looking great is all about.  
The word is fitness... and if you're  
not dead yet, what it has to do with  
looks today, here's Farrah, tell us.  
Saint Laurent's exquisite silk and  
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tell it was with a spiral underneath.  
About \$140. At Saint Laurent, 810  
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Stet, Farrah's hair and makeup, these  
6 pages. Frankie Wright at *Starlet*,  
1111 First Ave. 1st Floor, Fitness story,  
see the page ahead... *Beauty*  
see next to last page of this issue



Farrah-rah!  
a new  
gorgeous

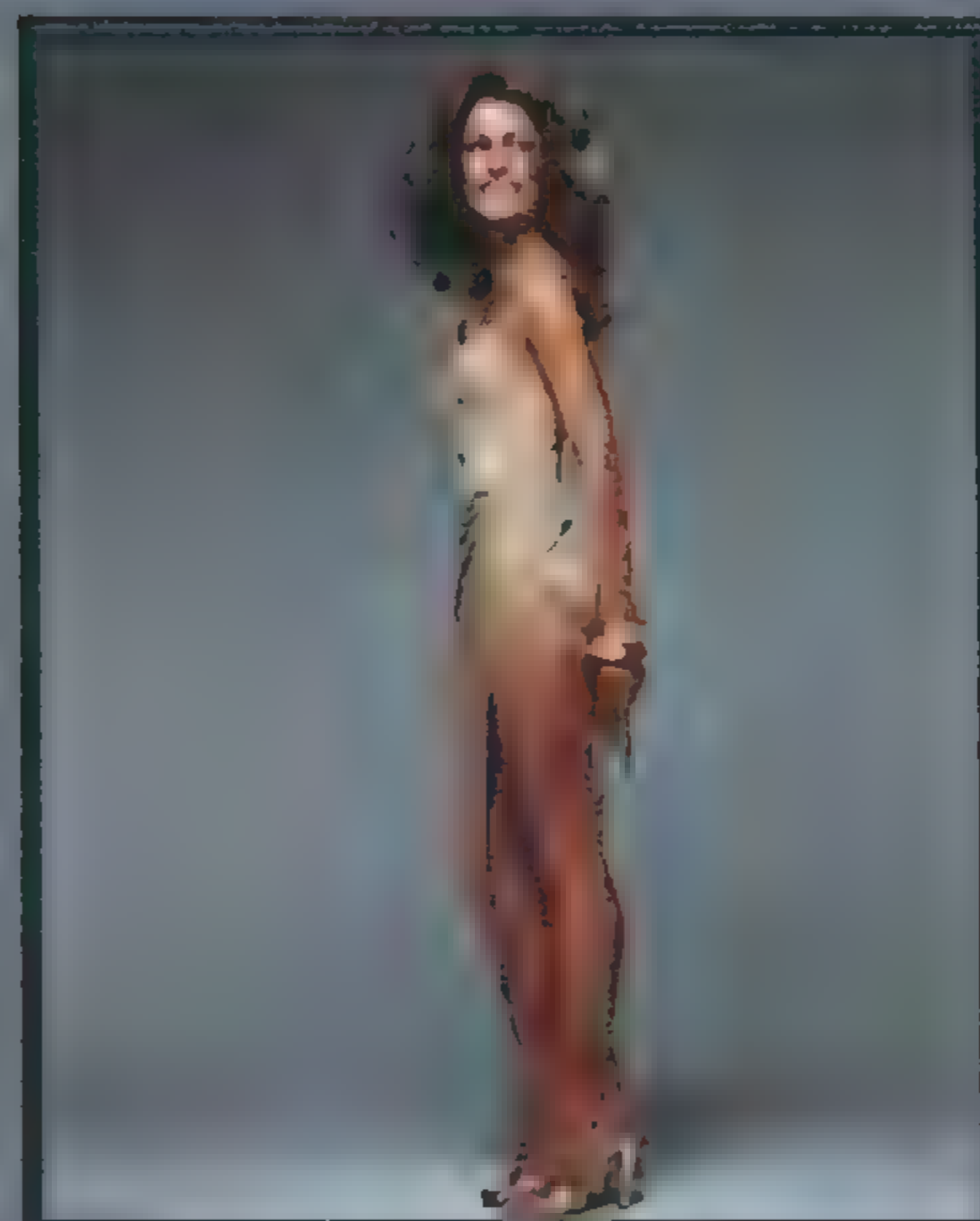
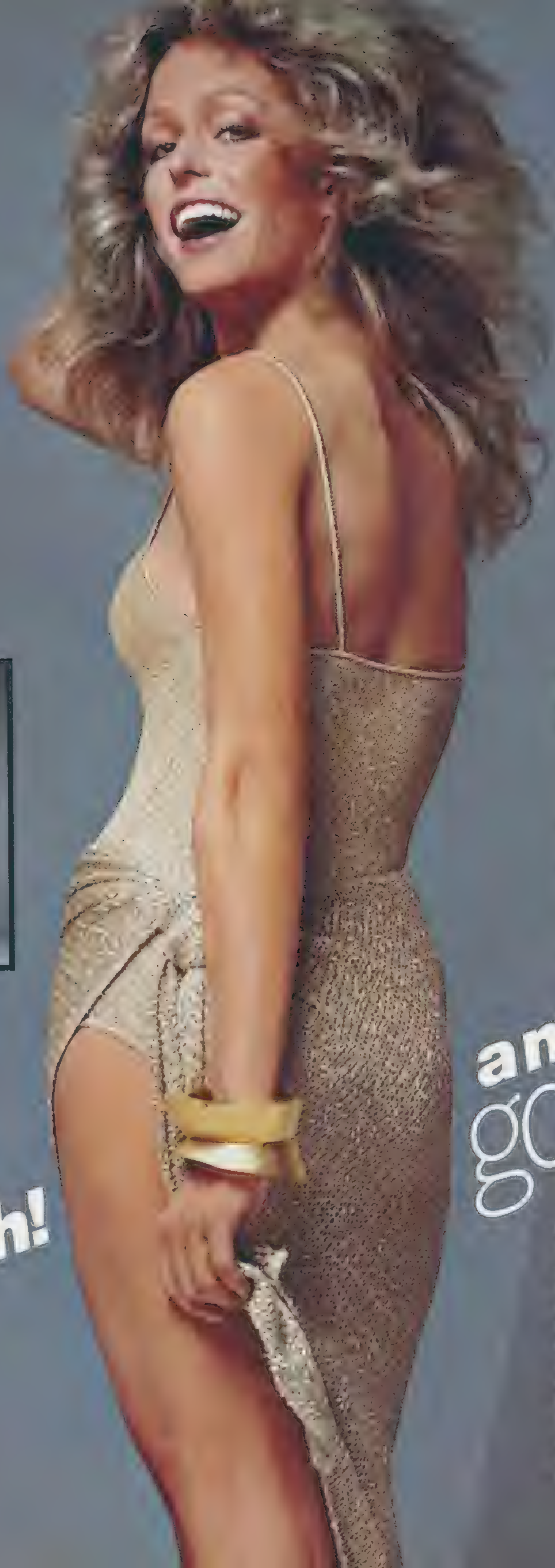
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**Farrah-rah!**

**a new  
gorgeous**

Almost anything gold is. A gold bathing suit. A gold scarf. A gold gold cuff. A high-heeled gold sandal. A gold makeup (even for naturally golden girls like Farrah—it's a question of making the most—and a little bit more—of what you've got). ... Krizia's gold Lurex motif (about \$90) and matching scarf (about \$80), of viscose and polyester knit. Bergdorf Goodman. Harrie. Lou. Baltimore. Sakowitz. Farrah's hair and gold-dusted makeup! Frankie Welsh of Vanity Inc. (for how-to tips see Beauty Now), Accessories, next to last page.

Arden





ness



# Far-r-out fit Farrah

Super example of what this issue is about, Farrah Fawcett-Majors loves, practices, lives the healthy-is-beautiful life. It's enough to make some of us weak-kneed

By  
Blair Sabol

Some swear it's her silver-streaked avalanche of hair; others insist it's her fluorescent green/grey wraparound eyes; while the rest like to grovel over her geometrically perfect right-angled jawline. However you choose to look at Farrah Fawcett-Majors (known to almost all as one of *Charlie's Angels*), one thing is certain—the "Farrah Phenomenon" is on in full force.

Farrah's already been cliché-christened "The Sex Goddess of the Seventies." But one wonders, as there's not a whipped ounce of Dairy Queen dumbness in her personality. If she is indeed the Sex Goddess of the Seventies, then Farrah originated a new definition of that role. Because Farrah's greatest attraction (that's after you can rip your eyes away from her looks) is her "shot-from-guns" energy. Face it—Fawcett is all about fitness. She breathes it, sleeps it, talks it, and means it. What's more it's obvious that her kind of high-voltage visual is the result of her physical workouts and has nothing to do with the typical Hollywood approach of good eyeliner application or successful plastic surgery.

No question that the new-age sex appeal has more to do with looking happy and healthy instead of busty and humpy. Today in order to be considered one of the "Sex Best" you've got to generate a sense of aliveness or vitality. So enter Farrah Fawcett-Majors: "I really feel I'm only as great looking as I feel. In other words, before I go to work I feel I look better if I've just played a tough set of tennis or run a mile. My daily job on the set is not enough of a workout for me even though I do most of my own stunts—I just feel I need much more. That's why I'm a nut about staying in condition. I even hate to use that phrase 'staying in condition' because it implies that you go in and out of fitness, and I'm a firm believer that being physically fit is a lifetime thing. Not like a diet that you go on to go off after two weeks."

Farrah feels that the upkeep of the body is a form of religion. "After all, God gave us this miraculous machine, so why not use it to the fullest. Or at least get in touch with it." Farrah first started to get acquainted with her body while growing up in Corpus

Christi, Texas, when she was taken for being "one of the guys" because her top sport was softball. Later she studied gymnastics quite seriously and contemplated being a professional athlete until she got to Texas University and decided to major in art and minor in physical education. "Actually, my college years were my least physical and now that I've balanced my life between activity and work I'm in a lot better shape than I was then."

When Farrah came to California and got more active, her eating habits changed as well. "You just can't move around a lot with a full stomach. Believe me—in Texas I grew up on a diet of pecan pies for breakfast and Cheetos for lunch with a Snickers for dinner. Now my body seems to crave the right foods. I noticed that, with my former eating pattern, I was getting these emotional hypoglycemic highs and lows, so I switched to protein. In small amounts. And I'm not a health-food nut. I just listen to my body very carefully and follow its instructions—which does call for an occasional Cheetos

## WHAT FARRAH SEES IN HERSELF— FOR BETTER OR WORSE

TO THE GOOD: "My hair, because it has a life of its own. I wash it daily, condition it every other night in the sauna, and get it colored three times a year."

TO THE BAD: "My lips—they're too thin. And my thick eyelids. . . . And I get sick of looking so All-American. I wish that I could have a touch more European flavor -- a little French."



## WHAT SHE WEARS FOR WORKOUTS

"Shorts or jeans, so I don't have to worry about bending over and showing lace undies -- and, for running, I like Señorita Cortez Nike shoes".





# ness... 's Way

## FARRAH'S FRESHER-UPPER

(or Fawcett's Energy-ade)

This doesn't promise instant acting ability or a starring role, but it's refreshing, reinvigorating, and better for you than "coffee-to-go."

Brew up a pitcher of Pink Lemon Tea (packaged in bags by Select Tea Co.). Add 12 slices of green apple, sweeten to taste with artificial sweetener. Pour over ice into a tall glass.



attack and one Coke every morning at ten. I eat a lot of fruit during the day and masses of a special iced-tea-and-apple drink that I brew myself. For dinner I'll have a little fish or chicken or just vegetables and rice."

Nowadays, Fawcett's physical fix starts at 5:10 A.M. (that's to make it to the set by 6:30). She rolls out of bed, showers and washes her hair, then hits the bedroom floor for a vigorous twenty minutes of assorted hip rolls, arm circles, and "a must of sixty sit-ups." "Recently, I figured out that, while I do those leg lifts, I swing my head crazily, and my hair seems to fall in the right place without my trying to brush it. My whole

a mental wipe-out. You'd be surprised; after you push your body to its fullest, your daily problems hardly have time to affect you."

When Farrah's not on the set or shooting ads (which limit her free time to week-ends), Farrah prefers running or biking four miles and then swimming in the ocean. "Pool laps are boring to me. Besides, there's something so invigorating about the ocean. It has a spirit all its own, and I think it's healthier. First of all, the salt water is great for the skin. . . . I get so carried away I end up gargling with it as well as swimming in it. Then I take the sand and rub it all over my body—the greatest dead-skin cleanser,

get Farrah? Isn't it just another egocentric form of *Modern Screen* mentality? After all, starlets do have to stay in shape to keep their "body beautifuls" . . . that's their job. Farrah takes fitness one step further: "Show business has nothing to do with my physical lifestyle. To me today's woman has no choice but to get active. I made exercise a part of my life like brushing my teeth, so I always assume most people are involved with some sort of body movement just to remain alive and survive in this world. Perhaps my physical workouts are my way of getting centered—of getting a grip on myself.

"I say a woman doesn't need to be a

## FARRAH'S DAILY FITNESS PICK-ME-UP

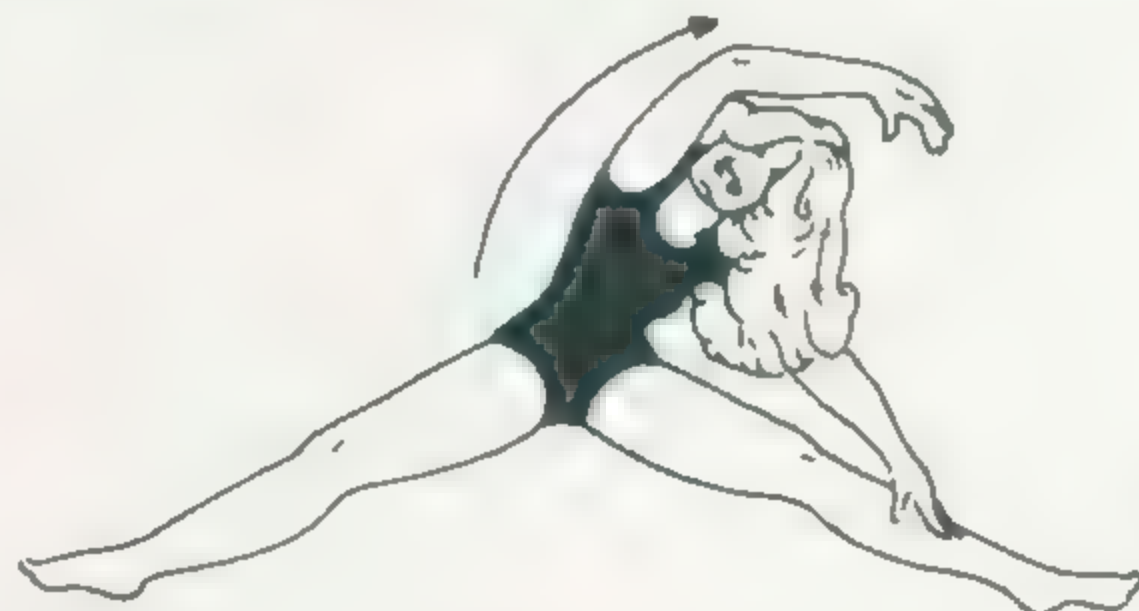
HER 20-MINUTE MORNING WARM-UP: 20 waist-bends, standing; 60 sit-ups (plus another 60 at night); 20 side-bends, seated with her legs as far apart as possible; 60 or more hip-rolls (lying on the floor with her knees tucked up to her chest, she rolls all the way from one side to the other); 20 side-to-side "donkey kicks" (resting on hands and one knee, she kicks the other leg out and back vigorously, tossing her head back at the same time -- incidentally, this helps dry and naturally "set" her hair).



waist-bends



sit-ups



side-bends



hip-rolls



donkey kicks

theory of hair came out of my theory of body movement. Hair is no longer a set-to-last matter. It's got to be free, wild, and, above all, natural." You can see Farrah in her favorite hairstyle—the "Fawcett Frizz-bee" (that's untamed and unset) every week-end running along the Santa Monica beaches.

The rest of Farrah's day consists of eight to twelve hours worth of nerve-knotting shootings and reshootings. But at 7:30 P.M., without fail, she'll end the day with a mile jog—then home to a nightly sauna and Jacuzzi. "The only way I can release my day's tensions is not with a drink or a visit to some Beverly Hills shrink, but with something so taxing to my muscles that I fall asleep from body exhaustion instead of

not to mention a real body revitalizer.

"I figured out a long time ago that exercise works only if it's an integral part of your life and not something you were told to do or had to do with a sense of tedious punishment." Farrah's finest head-leveler is two battle-axing sets of singles tennis. "I only like to play with men or with women who play a man's game. Hitting the ball hard and deep. Men keep telling me that I don't hit the ball the way I look. I really take issue with that because that is one of the things most women have to get over when they get involved in any kind of body movement or sports. They are still so wound up in how they look and not in how they are moving or breathing or feeling."

So where does all this fitness honestly

beauty or a beast to have a perfect back-hand or to sink a hole in one. She just needs to feel at one with herself. And as for me, all this activity gives me a sense of who I am—my limits and my goals."

Farrah has even made her fitness regime the measuring stick for her social circuit: "I knew that I could only marry a man who was as physically outgoing as I." (She loses tennis matches regularly to her *Six Million Dollar* husband, Lee Majors).

Last, but certainly not least, from Farrah are her feelings on the subject of a "woman's glow": "I think every woman looks great after a good sweat. Not to mention, a woman's sweat is still one of the more sensual bodily essences. For me sweaty is sexy."



If you've got the shape—the aplomb!—the dash, you can wear everything . . . from the barest stretch of maillot (the two here, Halston's one-shoulder Nile-green, Roxanne's in primary yellow) . . . to the romantic, ribbon-tied double-skirting and soft-ruff blouse in wonderful colors, *opposite*—the surprise at Yves Saint Laurent in Paris this spring (more Paris, later this issue). . . . The makeup that adds sun-gleamed color, the makeup here, *right*—Max Factor's Geminisse Fresh Color Wat. -proof Makeup (in Warm Honey)—has all of the stay-on ability you need without being heavy-handed. Plus . . . Fresh Color Bronze cheeks, Dusky Blue eye color, Hennaberry lips. Hair, Jean-Marc Maniatis of Paris. Fashion, accessory details, next to last pages.



# HEALTHY IS B





BEAUTIFUL!  
*it's fun to be fit...*

Here and on the  
following sixteen  
pages, Vogue's all-out  
guide to looking great...



# IT'S FUN TO BE FIT...

*If you can't pump iron and you hate to do sit-ups, relax!—doctors and physiologists now say that the best exercises are the ones that come naturally, demanding little or no equipment and requiring a minimum of skill...*

Jogging, walking, cycling, swimming, rope jumping—these are the aerobic (“with oxygen”) activities that condition your heart, increasing cardiovascular capacities by stepping-up oxygen flow and utilization. While isometrics, calisthenics, and weight lifting are useful muscle-toning exercises to combine with aerobics, they do not, in themselves, raise your heart rate high enough and/or long enough to make a significant difference. What happens when you exercise aerobic-ally is that your heart rate is pushed up to between 70 and 85 percent of its maximum capacity—done regularly this strengthens and enlarges the cardiac/pulmonary systems. The ultimate objective is to lower the resting heart rate and increase its stroke volume, so that more blood reaches more tissues—conserving the heart's strength so that it has built-in protection against beating too fast and suffering strain during activity.

Kenneth Cooper, M.D., the leading exponent of aerobics, states it this way, “Longevity depends on the capability of the cardiovascular and pulmonary systems to withstand the stress of modern living...this is endurance fitness”—a finding that developed out of concern over the alarmingly high figures—over 600,000 deaths—that point to heart disease as the major killer in this country every year.

**To withstand the stress of modern living, your body needs endurance fitness.**

Each of the following exercises is comparable to the others in its aerobic training effect—any one of them done daily, 5 or 6 times a week, would give you all the exercise you need:

- Running 1 mile in less than 8 minutes
- Swimming 24 laps (600 yards) in less than 15 minutes
- Cycling 5 miles in less than 20 minutes
- Stationary running for a total of 12½ minutes
- Handball played for a total of 35 minutes (handball is an aerobic sport because it provides a high rate of non-stop activity)

Exercise physiologist Doralee Denenberg suggests an aerobics program you can do at home (see chart). The type of exercise—stationary running, running up and down stairs, doing jumping

## Aerobics Program—Try It

### Stationary Running

#### weeks 1 & 2

- Run 2 min. (at least 70 percent max. H.R.)
- Walk in place 1 minute
- Run 2 min. (at 70 percent)
- Walk in place 1 min.

6 MINUTES TOTAL

#### weeks 3 & 6

- Run 3 min. (at 70 percent)
- Walk in place 1 minute
- Run 3 min. (at 70 percent)
- Walk in place 1 min.

8 MINUTES TOTAL

#### weeks 7 & 8

- Run 2 min. (at 70 percent)
- Run 1 min. (at 85 percent)
- Run 1 min. (at 70 percent)
- Walk in place 1 min.
- Run 3 min. (at 70 percent)
- Walk in place 1 min.

9 MINUTES TOTAL

#### weeks 9 and beyond

- Run 2 min. (at 70 percent)
- Run 1 min. (at 85 percent)
- Run 1 min. (at 70 percent)
- Walk in place 1 min.
- Repeat this entire cycle 3 times

15 MINUTES TOTAL

jacks, skipping rope, cycling, working out with a rowing machine—is up to you. Use your

heart rate as a barometer to determine the intensity of the workout you're getting. After 1½ to 2 minutes of exercising, count your pulse beat for exactly 15 seconds and multiply the count by 4. The Exercising Heart Rate Chart (right) will tell you how much exercise you will need to do. The precise timing of exercise and the effort exerted to reach the 70 percent level will vary with each individual. The speed at which you run and the height to which you raise your knees also will affect your heart rate. An initial trial-and-error period will be necessary to establish your own level of exercise. According to Doralee Denenberg, the ideal exercise schedule would be 3 days of exercise followed by 1 day of rest, then 2 days of exercise followed by 1 day of rest.



## Before You Start...

Okay. You're convinced you should be exercising and you want to start. How to go about it is the question—and the one we asked Kenneth H. Cooper, M.D., father of aerobics and president and founder of the Aerobics Center in Dallas. "Starting varies with age and your present level of fitness, but there are two things to keep in mind. First, start slowly and progressively. The second—most important—thing: see a doctor. Unfortunately, most people can't or won't see a physician, which is the reason for the starter and age-adjusted programs we've developed [there are nine in his new book, *A Decade of Aerobics*, due this spring]."

Ideally, do the following:

- If you're under 30, you should get a thorough check-up that includes a complete medical history.
- If you're 30-35, add a resting EKG (electrocardiogram).
- If you're over 35, you need

all of the above, possibly plus a stress test.

There are, of course, certain medical conditions that prohibit strenuous exercise. Other medical problems demand caution and supervised activity, but activity *can* be part of the cure. "There are patients at the clinic who have suffered coronaries, who have had by-pass operations. They come here with what I call the 'glass-heart syndrome'—they're afraid to move. After six weeks, they have gained strength and hope. . . . Walking is best if there's a suspicion something is wrong. All the running programs start with several weeks of walking. You can get in outstanding condition just by walking, but it takes three times as long [as jogging]."

*How to know if you're doing too much, too soon?*—listen to your body. "Stop immediately if you develop chest pain, pain in either arm, or in the neck. . . . You're overdoing if you feel

dizzy, lightheaded, or nauseous. Also check your heart-rate response: after five minutes, it should be under 120 beats-per-minute; after ten minutes, it should be under 100, and after ten minutes, you should be breathing normally. . . .

Another danger sign—excess fatigue that can cause insomnia. You can expect mild muscle aches and soreness when you begin an exercise program, but if you have persistent pain, something is wrong. . . . The first eight weeks are the hardest, then you really start to feel the difference."

*Tip:* Those who exercise outdoors seem to be more faithful. The most faithful—those who join a group.

If you get discouraged, remember—"The body has a tremendous capacity to improve. You can grow healthier as you grow older. We have people in their 50's who perform better than they did in their 20's."

## How To Take Your Heart Rate

The radial pulse is located on the inside of the wrist, just below the hand itself on the thumb side. The carotid pulse is slightly below the jawbone, about halfway between the chin and ear. The third and fourth fingers are used in taking the pulse. A firm touch should be applied without exerting heavy pressure.

### The Heart Rate Chart

Age	Threshold for training (70% of Maximum Predicted Beats/Minute)	Limit not to be Exceeded FOR PEAKS (85% of Maximum Predicted Beats/Minute)	Maximum Predicted Beats/Minute
20-24	140	170	200
25-29	140	170	200
30-34	136	165	194
35-39	132	160	188
40-44	128	155	182
45-49	124	150	176
50-54	119	145*	171
55-59	115	140*	165
60-64	111	135*	159

\* Limitations for persons over 50 must be rigidly followed. A 130 limit for 60 year olds is less than 85% level, but preferable.

## How Aerobics Burn Off Calories

According to Dr. Cooper, by combining an aerobics program with a reduced calorie diet, you burn up 100 percent fat. Without exercise you burn up 50 percent fat, 50 percent muscle and wind up with sagging tissues.

### Exercises Burning 100-149 Calories

- Walk 1½ miles in 30 min.
- Walk/jog 1 mile in 12 min.
- Run 1 mile in 8 min.
- Swim 900 yards in 30 min.
- Cycle 3 miles in 12 min.

### Exercises Burning 200-249 Calories

- Walk 3 miles in 45 min.
- Walk/jog 2 miles in 24 min.
- Run 2 miles in 16 min.
- Swim 1,350 yards in 45 min.
- Cycle 6 miles in 24 min.

### Exercises Burning 350-399 Calories

- Walk 5½ miles in 1 hour, 36 min.
- Walk/jog 3 miles in 36 min.
- Run 3½ miles in 28 min.
- Swim 1,350 yards in 36 min.
- Cycle 9 miles in 36 min.

### Exercises Burning 450-500 Calories

- Walk 7 miles in 2 hours 20 min.
- Walk/jog 4 miles in 48 min.
- Run 4 miles in 32 min.
- Swim 1,800 yards in 48 min.
- Cycle 12 miles in 48 min.


From *Aerobics For Women*, © 1972 by Mildred Cooper and Kenneth H. Cooper, M.D. Reprinted by permission of the publisher, M. Evans and Co., Inc., N.Y.

## Fitness Timing

1. Best for swimming: Rolex's stainless steel Oyster Perpetual. Self-winding, shock resistant—even at 165 feet down. \$260. At Tiffany.
2. Seiko's digital quartz LC chronograph times 2 runners simultaneously—continuous readout to 1/10th second. Shock resistant, in stainless steel. \$325. Macy's.
3. For taking heart rate: the watch that's a pulsometer—Heuer's shock- and water-resistant chronograph. Times up to 30 minutes, has a permanently running second hand, and a tachymeter for telling speed; in black chromium plated brass. \$195. Tourneau Jewelers.
4. A new kind of stopwatch, the Microsplit from Heuer—battery-operated LED digital with 3 functions: regular stopwatch, split timer for multiple readings, Taylor timer for intermediate distances. Reinforced polyurethane with a visor for sunny days. \$79.95. Abercrombie & Fitch.





A woman with curly hair, wearing a red long-sleeved dress, is captured in a side profile while running. Her hair is in motion, and she has a focused expression. To her right, the arm and shoulder of another person wearing a green shirt are partially visible. The background is a plain, light-colored wall.

**"You can do all kinds of weird things when you are walking, but when you run, you do things right. It may be more natural for people to run than to walk."**

*Dr. George Sheehan*

*you can run to yo*



HEALTHY IS BEAUTIFUL!



Running—the beauty extra. Most runners run because they feel better for it. They also look better for it. "Women who run look beautiful," says Dr. Thaddeus Kostrubala. "Their grace and form, the increased clarity of their skin...a whole host of other factors blossom" (from *The Joy of Running*)....The radiance and tone of skin that gets good outdoor exercise is unmistakable—you can't ask for a better beauty treatment!... But don't forget, as you run you have to protect skin from sunburn, windburn, chapping. What you need: a heavy-duty moisturizer/sunscreen/protector. And Bonne Bell—known for their fresh-air-and-fitness approach to beauty—has Weatherproofer to do the job.

Running—the gear. More good news for runners—for beach-walkers, for everyone!—great-looking, easy-fitting gear in super-bright colors. Left to right, Cathy Hardwick's red terry boatneck and shorts....From Ultra-sport by Ruth Brahms, soft jade velours sweatshirt, gym shorts....And from the master of gear—Castelbajac's red-and-navy terry running suit. ...These fitness pages: hair, Christiaan; makeup, Ariella. The sun/sea/sand fitness place: The Spa at Palm-Aire, Florida.

Fashion details, stores, next to last pages.



ur hearts' content

Arthur Elgort



# Fitness Rx

## Are You a Runner?

*George Sheehan, M.D., started running at 44, finished his first marathon at 47, writes about running, and is the director of electrocardiography at Riverview Hospital in Red Bank, N.J. For him, "When I started running, I turned to a higher ambition."*

**Q.** Is there a certain body type made for running?

**A.** I used to think all runners were built like me—very fine-boned—and most runners are. But I see some people running and think, they couldn't possibly be runners! But they are. The point is, you have to find what turns you on—what you love to do—otherwise, you get a fantastic dropout rate.

**Q.** Are there any common problems you can anticipate?

**A.** If you have the classic weak Grecian, or Morton's, foot—which has a short big toe and long second toe—try a Dr. Scholl 610 arch support (available only in Dr. Scholl shoe stores, not in drug stores) or an Athletic A arch support to help stabilize your foot; if that fails, see a podiatrist.

If one leg's shorter than the other, on the short-leg side use a heel wedge, which can be made out of surgical felt.

If you have minor lower-back weakness, stretching and strengthening exercises [see right] are extra important. I've known runners who run with a small, light back support such as the Futuro Sacroguard.

**Q.** What about eating habits?

**A.** The runner's main problems are what I call "diseases of excellence"—because these are ailments doctors associate with people in top physical condition—mainly you get trouble in your intestines. Always try to run with an empty bowel and an empty stomach—eat two hours beforehand—and avoid foods with a heavy fiber content. Almost all fluids are good except coffee—even decaffeinated coffee may upset your stomach and make things rush from your bowel. Milk and/or gluten are two other common problems. Running often brings out an idiosyncrasy to foods that you didn't quite realize. Make yourself an experiment of one: eat what agrees with you.

**Q.** What is the effect of air pollution?

**A.** I think you are much better off running in New York than sitting in Vermont!...

## Tips for Women Runners

- If you've had children and have weak abdominal muscles, come up to alternate knees when you do your bent-leg sit-ups, advises Dr. Sheehan. "Then you get the transverse muscles, too."

- Run "straight." Women tend to cross feet over when they run—probably because of wide pelvises, says Dr. Sheehan—which can cause twisting, injuries.

- "A bra that holds the breasts firmly is important," says Dr. Kostrubala. "Bouncing breasts can be painful...and they can act as a pendulum force on the upper body."

- Don't be surprised if your legs itch or redden while running—something Dr. Kostrubala has seen only in women, it usually disappears as your body adjusts.

- You may run more slowly during your menstrual period, but most women are not bothered by it; some women say their menstrual cramps have decreased.

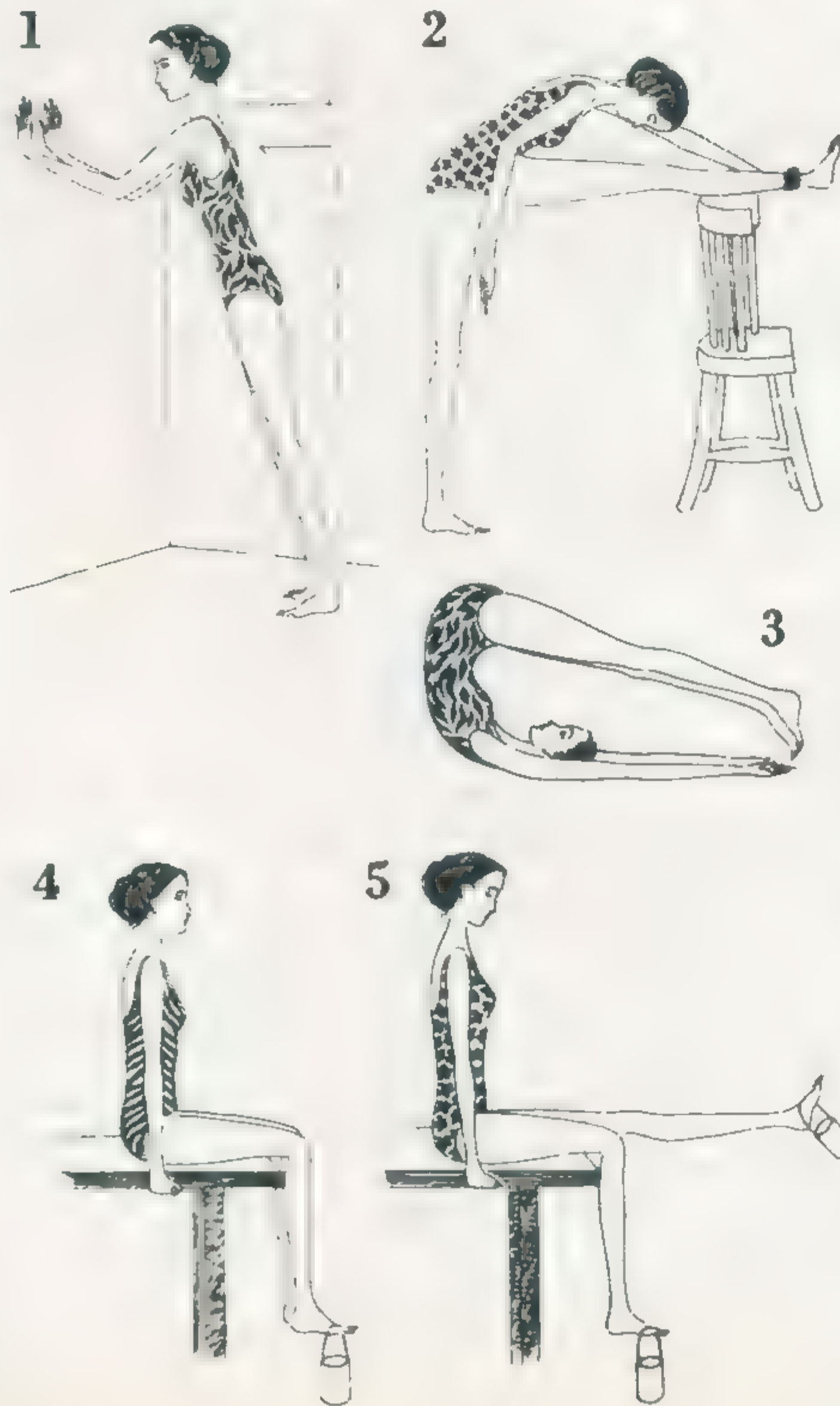


## Dr. Sheehan's "Magic Six"

### Exercises for Runners

"I have found that runners are very, very lazy. They go out and run for two hours and do things that people think are absolutely amazing, but they won't do 10 minutes of exercises. And you have to do them, every day—

three stretching exercises for the back-of-leg and lower-back muscles, which become short and inflexible (these are your prime movers); three strengtheners for front-of-leg and abdomen, which become relatively weak."



**STRETCHERS** 1. *Wall push-ups:* 3 feet from wall, lean in until it hurts. Hold for 10, relax, repeat for one minute. 2. *Hamstring stretch:* Knees locked, put straight leg first on stool, later on chair, finally on a table as you improve. Bring head toward knee just till it hurts. Hold for 10, relax, repeat for one minute, do other leg. 3. *Backovers:* Lying on floor, bring straight legs over head, try to touch floor. Hold for 10, bring knees to ears for 10. Repeat for one minute. ...

**STRENGTHENERS** 4. *For shin muscles:* Sitting on table, put 3–5 pound weight over toes, flex foot at ankle. Hold for 6, relax, repeat one minute, do other leg. 5. *For thigh muscles:* Same position. Straighten leg, locking knee. Hold for 6, relax, repeat for one minute, do other leg. 6. *Bent-leg sit-ups:* Lie in position sketched, come to sitting position, lie back. Build up to 20.



## Stress-breakers

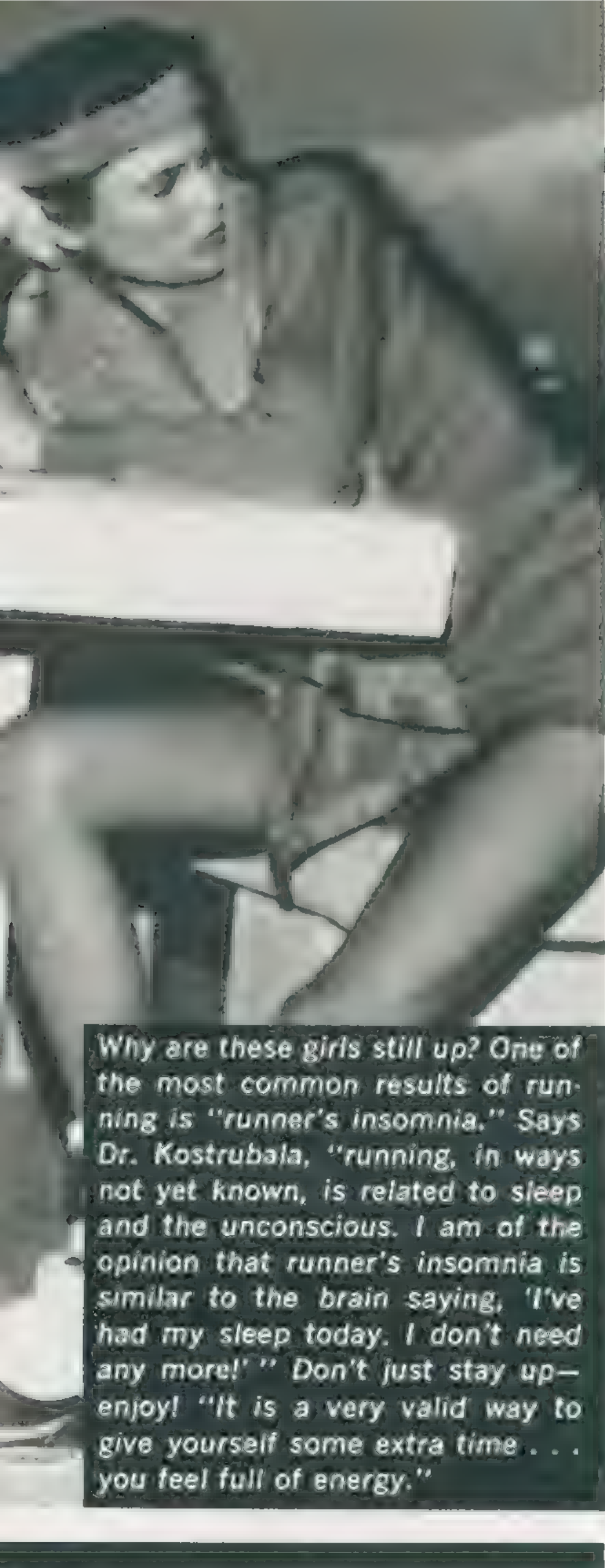
### (or Do You Want to Dance?)

It isn't quite dancing your stress away, but it may be close. In his biofeedback work at St. Luke's Hospital in New York, Keith Sedlacek, M.D., is enrolling stress patients—everyone from migraine-headache to menstrual-cramp sufferers—in modern-dance classes. "First we teach the biofeedback technique—learning how to relax and calm your insides—then we try to re-create healthy patterns on your outsides through dancing. We're trying to break up the idea that physical and mental fitness are so different."

According to Dr. Sedlacek—a leading biofeedback investigator and coauthor of *How To Kill Stress Before It Kills You* (Grosset & Dunlop)—physical activity itself helps to discharge normal stress—and it metabolizes catecholamines—"stress chemicals" that attack the heart.

Why does this ex-football player prefer modern dance to other exercises? "It's fun, it has a full range of body movements, it's totally flexible—you can do it alone, in groups, in a dance class, or a kitchen...Instruction helps—it encourages you to expand your movements, try new ideas. Which is one reason I prefer 'modern' dance—there's more of your own expression."





Why are these girls still up? One of the most common results of running is "runner's insomnia." Says Dr. Kostrubala, "running, in ways not yet known, is related to sleep and the unconscious. I am of the opinion that runner's insomnia is similar to the brain saying, 'I've had my sleep today. I don't need any more!'" Don't just stay up—enjoy! "It is a very valid way to give yourself some extra time . . . you feel full of energy."

## Skin Care in the Sun

The modern way to think about taking the sun: in small doses—and only over a period of time. It's the sensible approach to sun-tanning. What's more—it's healthy (for more about the sun/your skin, for what doctors say, turn two pages). . . . And if you think a tan is the symbol of leisure, a sign of affluence, think again. The deeper, the darker the tan, the more damage you do to skin in the long run. What goes along in the sun: a cover-up (best: something white cotton—it's a

reflector and it's cool), a hat, sunglasses, and a good sunscreensing agent. What it does—filters the amount of ultraviolet that reaches skin. And just one sunscreen won't do the trick because some have more screening agent, some less. Have several—depending on skin needs: a product with more sunscreen at the beginning of the season, one with slightly less strength as the summer progresses, as you build a base-tan. Another good reason to own sunscreens in strengths: greater pro-

tection on trouble spots—on the face (not just lips, eyes—for all the places that need extra care, turn the page). Other trouble-spot areas: tops of feet, knees, shoulders, ears. . . . To simplify everything when it comes to picking a sunscreen—the news—a system is being developed (as we go to press) to number-code from 2 to 10 (10 = maximum protection) all sunscreen products by strength. The first to have it (it's called Sun-Protection Factors)—Coppertone and Elizabeth Arden. Below, our round-up of some of the best screeners.

Sun-Protection Chart

After Sun	Medium Protection	Maximum Protection	*Trouble-Spot Helpers
Helena Rubinstein After Sun Moisturizer	Coppertone Suntan Lotion (4)	Coppertone Super Shade (10)	Coppertone Lipkote
Alo Cosmetics After Tan	Westwood Pharmaceuticals PreSun Lotion For Sun-Sensitive Skin	Doak Pharmacal Solar Cream	Irma Shorell Sun Sensitive Creme
Coppertone Tan Care After Tanning Lotion	Bain de Soleil white	Clinique Sun Block Bain de Soleil Super Filter Suntan Lotion	Elizabeth Arden Sun Shading Cream (8)
Elizabeth Arden Moisture Refresher	Bonne Bell Sure Tan Sunscreen		
	Elizabeth Arden Gentle Tanning Cream (6)	Estée Lauder Ultra-Violet Screening Cream	Almay Sun Bloc Gel

\*(nose, lips, eyelids, ears, knees, tops of feet)

**"I think women who do housework might be surprised at how fit they are. The bending, lifting, walking almost naturally make them in better condition than a man who takes customers to lunch."**

*Dr. George Sheehan*

## Treatment/Relaxers...in the Bath

Here, ten of our favorite bath-time body-treatment routines for everyone . . . to do anytime, but especially nice after a stint of exercise—they're beauty-finishers to a good body workout. . . . 1. Best tired-foot treatment: Johnson's Foot Soap—it's an instant refresher. . . . 2. Tip: For a two-in-one relaxer/massage take a bath with the shower playing on your back. With a pulsating water-jet shower head—it feels terrific. One we like, Water Pik's Shower Massage. . . . 3. Another reviver: a big bottle of Perrier water poured into the bath—it leaves skin tingling. . . . 4. If you don't own a whirlpool bath, Hammacher-Schlemmer's portable whirlpool does the same thing. . . . 5. To take into a bath with you—a scented sleep pillow (one we like, see Beauty Now); it's small enough to prop in the crook of your neck—and the bathroom's humidity brings out the scent. . . . Three things to add to a bath . . . 6. For the luxe of it, Norell Milk Bath Pour . . . 7. For revitalizing skin, bath salts (e.g., Estée Lauder's Azurée Mineral Bath Salts). . . . 8. For smoothing: a skin-conditioner such as Neutrogena's Rainbath. . . . 9. To alternate with soap, especially if you bathe frequently: a good cleansing treatment. One to try: Vitabath's Gelée. . . . 10. What goes on after the bath—body lotion. Two we like: Orlane's Body Treatment Lotion; Lancôme's Progrès—they just slip onto skin.

## Thirst-Dehydration Alert

*Seymour L. Halpern, M.D., F.A.C.P., attending physician and assistant clinical professor of medicine, New York Medical College, Flower and Fifth Avenue Hospital; president, American College of Nutrition, answers this question: Is there a danger that someone embarking on an exercise program may have trouble with dehydration?*

"The average person should drink six to eight glasses of fluid a day—water, or some other fluid. (Medically, a glass is eight ounces.) A person who is exercising and sweating a lot, will need more. A football player can sweat off as much as two quarts of water during a game. That's eight glasses right there. During that day he should drink at least 16 glasses of fluid, instead of eight, to make up his loss. . . . Some players at the end of a game have lost two to three pounds, but it's all fluid loss. By the next day they've gained it all back, because the natural thirst mechanism will work up their thirst.

"As far as dehydration goes—if you drink enough so you don't feel thirsty any more, you've replaced what you lost. The body's thirst mechanism is ex-

cellent—you can let it guide you. If you drink more than you need to make up, you're just going to urinate it out; you don't have to worry about it. You can't overhydrate yourself.

"You don't have to take salt unless you're a miner, or a person who sweats excessively. The average person who is just exercising on a regular program—jogging for a half-hour each day, or running around the track a mile or two—doesn't have to worry about salt. If he's running 20 miles in 90-degree weather, then he should worry about salt. . . . If you're sweating and you're not urinating, then you need more fluid. You should maintain the urinary output."

Dr. Halpern's favorite refresher is six oz. club soda flavored with two oz. cola ("I don't want the calories"), but he doesn't recommend it for exercisers: "You're better off drinking non-fizzy drinks—a carbonated drink might bloat you up or cause other gastric problems. Half water and half orange juice would be good—the juice gives you a little more rapid energy. Whatever beverage you drink, it should be tepid—neither ice cold nor very hot. And don't gulp it down."





**Beauty and the Beach, top.** If you think the sun can't reach you in the water, think again!—ultra-violet rays penetrate. Always apply an extra layer of protection before you swim (and after). Terrific for sun-sensitive skin: Extra Protection from Helena Rubinstein's new Sun Protection line....Pretty hair at the beach—Christiaan braided the hair from the nape up and pinned it—even for swimming (hello, Esther Williams!)....Fitness timing: Omega's stopwatch in a red rubber case records up to  $\frac{1}{5}$  of a second on a 30-minute register.

**Beach gear—the indispensables! bottom.** Anne Klein's blue cotton twill shorts and classic striped cotton shirt; Frank Olive's straw fedora; and a lightweight, two-sided canvas/terry beach mat with handles. Helen MacGregor....After swimming, running, any time you're at the beach, you need a conditioning shampoo. One to try: Helena Rubinstein's Hair Care Shampoo and Conditioner. (Another look at the terry running gear, 2 pages back.)

**On your mark, get set, go! right.** Tank suits in racing stripes from AMF-Head Sportswear—the sleek maillots pros use for speed and second-skin fit.

Fashion details, stores, next-to-last pages.



Arthur Elgort

*you're in great sh*



A full-page photograph of two women swimming in the ocean. They are both wearing one-piece swimsuits with vertical stripes. The woman on the left has a swimsuit with green, white, and red stripes, while the woman on the right has a swimsuit with blue, white, and red stripes. Both women have their arms raised high above their heads, and water is splashing around them. The background is a clear blue sky and ocean.

HEALTHY IS BEAUTIFUL!

**"Swimming involves everything...the organ system, the arms, the legs, the thighs...and you can set your own pace"**

*Dr. Seymour Halpern*

*ape for the beach*



# yogurt— —SO-SO or SO good?

*It depends on what you know,  
how you use it*

**By Abby Avin Belson**

Yogurt, the velvety white food said to come from Turkey, is milk fermented by bacterial action. During fermentation, tiny organisms act on lactose, the sugar in milk to yield a gentle acid. The acid acts as a preservative and causes the tart taste and curdled protein that mark yogurt. Commercial manufacturers use two kinds of bacteria, a lactobacillus and a benign streptococcus. In homemade batches, hard to monitor for purity, yeast spores may produce a faintly alcoholic mix (among yogurt's international cousins: an intoxicating Asian milk, koumiss, created by yeast action on lactose-rich

mare's and camel's milk).

Early in this century, a Nobel Prize-winner, Elie Metchnikoff, attributed the hundred-plus lifespans of some yogurt eaters to the bacteria's capacity to reach the intestines and, by creating a hostile acid environment, drive off unfriendly organisms. And over many centuries yogurt has been thought to cure ills ranging from insomnia to kidney stones. Today, beliefs about health benefits are less sweeping, but misconceptions linger. Here, some current claims, with straight talk about what yogurt can and cannot do.

## **Does Yogurt Help Digestion?**

Yogurt cultures act on milk's sugar and protein during fermentation to make the new product more digestible than milk. Because the organisms in yogurt are similar to those in the digestive tract, "**digestion**" begins before you eat it. The sugar breakdown results in speedier delivery of glucose to the bloodstream; this capacity to restore flagging blood-sugar levels quickly may explain an Indian belief that a **yogurt breakfast restores balance of mind**. Bacterial action on sugar is a special boon to some who suffer cramps and diarrhea from drinking milk. "Certain people are deficient in an enzyme, lactase, which is needed to digest lactose," William H. Sebrell, M.D., professor emeritus of nutrition at the College of Physicians and Surgeons at Columbia University Medical School, explained. "For them, yogurt offers milk's benefits with-

out its discomforts. But lactase deficiency differs from milk allergy, which is a hypersensitivity to a protein. Those allergic to milk can't eat yogurt either." Another problem yogurt won't help: sluggish elimination. "Yogurt is contraindicated for constipation," said Roy Brown, M.D., associate professor of community medicine and assistant professor of pediatrics (nutrition) at The Mount Sinai School of Medicine in New York: "For most people, milk products are considered constipating because calcium and phosphorus slow passage of wastes."

## **Does Yogurt Build Health?**

Since only some sugar is lost during fermentation, yogurt shares the nutritional near perfection of its parent food, milk. It contains milk's booster shots of **vitamins A and D** and a generous natural protein supply. As well as other dairy products, it is a **major calcium source**, perhaps a factor in the late-life vigor Metchnikoff observed. Many older people, especially postmenopausal women, suffer from osteoporosis, a thinning of bone tissue causing curving spines, easy fracture, and, when jaw bones thin, loose teeth. A hopeful possibility: **yogurt—or milk—may ward off these woes**. "No one is sure what causes osteoporosis," Dr. Sebrell said, "but recent evidence suggests it may come from years of not getting enough calcium."

To learn how much milk goodness lies in a given yogurt, look to the label. Container space is often shared by other stuff—fruit mixtures, sometimes accompanied by preservatives and artificial colors, flavors, and sweeteners are common additions. Textures of all yogurts, from sippy European varieties to the frozen kind, are partly controlled by adding varying amounts of milk solids. A bouncy quality may suggest the presence of emulsifiers or such stabilizers as the Irish moss carrageen, or gelatin, or starch. Stabilizers firm all frozen and many viscous yogurts. "Those added products, especially the fruit flavorings, displace a lot of yogurt," Dr. Sebrell said. Spooning fruit up from under a sundae-like frozen dessert leaves a noticeable emptiness in the container.

**Some labels give precise data.** Certain flavored yogurts offer as little as half the protein and calcium as the plain sort. Flavorings may also raise calorie counts by over 100 to figures higher than those in the same amount of ice

cream. "The sugared yogurt still has less fat, but people who are trying to lose weight shouldn't be eating it," Dr. Sebrell said. **Plain, low-fat yogurt gives satisfying nutrition in a modest 150-calorie package** and is a useful slimming aid, he feels.

## **Does Yogurt Keep Cholesterol Down?**

Whole milk is cholesterol-rich. Dr. Sebrell's opinion: "Adults should not drink it." Yogurt is considered one way of getting **milk values with less of the fatty substance implicated in coronary artery disease**. But this is true only if one eats the right yogurt. The food can come from skim, low-fat, or whole milk, with whole milk products listing three times the fat of some low-fat ones. "Even labels may not give exact nutritional information," Dr. Sebrell warned. "If a container says 'low fat,' that's not skim milk. You don't always know how much 'low fat' means. You have to realize whole milk has only 3 to 3½ percent fat." When data are available, thoughtful evaluation is a must. One brand boasts of itself as 96 percent fat-free, half a percent more fat than milk. Further label scrutiny discloses cream.

**There has been a hint of a factor in milk and yogurt that can lower cholesterol.** Several years ago, a study of twenty-four Masai warriors showed that although the men gorged on whole-milk yogurt and gained weight,—behaviors generally linked with blood fat rises—their cholesterol levels fell. Further studies at Vanderbilt University in Tennessee led to isolation of a material which inhibits cholesterol formation. Fredrick J. Stare, M.D., Ph.D., professor of nutrition at

Continued on page 196

## *How To Make Good-For-You Yogurt*

For a low-fat, low-cost yogurt, combine one envelope of non-fat dry milk with three cups of water. Heat to lukewarm, about 110° on a fever thermometer. Milk should not be so hot that a surface layer forms; the skin is valuable protein, lost to yogurt if it separates. When milk cools to "normal" on your thermometer, stir in four heaping tablespoons of plain, low-fat yogurt. The combination, placed in a covered jar on the stove, should be yogurt within twenty-four hours—less time if the oven is in use. A pleasant low-calorie sweetener: one teaspoon of maple syrup added to each serving at the table.

## *Yogurt— at the Top of Its Form*

*This glorious still life, right, brings together all-natural frozen yogurt with some of its natural companions—in this case ingredients used in a delicious slurp of a dish served by the new Healthworks super-cafeteria restaurant in New York. They provided its beautiful basics to give you some ideas of your own. Recipes for other health-centered yogurt dishes, in this issue.*







HEALTHY IS BEAUTIFUL!



The sun...an extra lift. After a winter like this winter, the sun's warmth can be irresistible. And it can, in proper doses, give you more than color. G. H. Day, writing in the *British Journal of Physical Medicine*, maintains that for "light-tolerant" people, "Two or three hours after exposure, the whole body glows with warmth. This may be accompanied by a feeling of mental stimulation....Shortly afterward there develops a delicious feeling of mental fatigue. Sleep when it comes is deep and refreshing....The feeling of euphoria persists for several days." On the other hand, those who overexpose or who are "light-sensitive" are in for a variety of "toxic symptoms," which can include "burning erythema [reddening of the skin], headache, nausea, depression, fever." Know your limits; stick to them!




The sun—extra protection. The black "face paint" on these two pages, in case you're wondering, is not a new kind of sun makeup. It's the antiglare stuff football players use; we've used it here to mark danger areas—the nose, top of forehead, cheekbones, upper lip, chin. These receive the greatest amount of cumulative exposure and need protection on a continuing basis. Exposure to sun is one of the biggest factors contributing to premature aging. The good advice comes from Coppertone, whose photobiologists are always working on new methods of protection for all skin types. They recommend—for everyone!—a sunscreen or sun block worn under makeup any time you're in the sun this summer—whether you're dressed for a day in town (see above left), or on the beach....Another kind of sun protection (and great color!): the classic wrap-robe in thick yellow terry (right). Donna Karan & Louis Dell'Olio for Anne Klein & Co.

Fashion details, stores, next to last pages.



you know how





**"The healthy way to take  
the sun: in moderation  
and whenever you're  
involved in outdoor  
activity. But the idea of  
sun-worshipping...it's  
unhealthy."**

*Dr. Murray Dworkitzky*

*How to take the sun*



# SUN & YOU

*From five M.D.'s: a lifetime of good advice*

## *How Much Is Too Much Sun*

**DWORETZKY: What is there about tanning that fascinates people and why would a woman who is concerned about her appearance subject herself to the kind of chronic burning that will turn her into a prune?**

It has always amazed me. What happened to the parasol and to the idea that people should avoid the sun? Taking the sun in excess is stupid. By excess, I mean anything that burns the skin—and a tan is always preceded by a burn.

LUBKIN: In effect, tanning is a protein change and is the equivalent of a mild burn.

DANIELS: We have women in their early fifties who come into our office and say, "Doctor, you must help me. My sister who is six years older than I looks younger." I tell them to look under the edge of the bra where there's smooth, 20-year-old looking skin. Along side of this smooth skin is the V of the neck which is yellowish, with dilated blood vessels, wrinkling, freckles, and depigmentation. We call this solar or actinic (property of radiation which produces chemical changes) aging.

LUBKIN: If we all were to wear hats, our faces would be much better protected and look a lot better.

HARBER: Women have not always wanted to tan. It's a relatively new phenomenon connoting affluence, vacation time, and good health. Indeed, we've now reached the stage where men also desire a tan. In discussing aging due to the sun, it must first be stressed that there is no inborn or genetic desire to tan. I would then like to mention some recent clinical research that's relevant to what we're talking about concerning damage from the sun. There is a group of people devoid of pigment, called albinos, who live 70 miles north of the equator. From early childhood they are exposed to the sun. Those children have been studied extensively and by the age of six or seven show degenera-

tive changes due to actinic radiation. Their skin is drier, more wrinkled, and has small scaling growths called keratoses that may go on to malignancy. By the time they reach puberty, we find that many of these children have developed skin cancers which are directly related to the sun. This certainly doesn't apply to every one of us, as we have some protective pigment. The average person is not an albino nor does he live on the equator. BRAUER: We should stress that there's no answer to how much sun is too much any more than we could say how many grapes make a bunch. Everything is relative. We would all agree that sun exposure creates a measure of damage each time which is additive. The reason you see more damage with increased age is that there have been more straws put on the camel's back.

DWORETZKY: And we would all agree that keeping a tan, while it has an element of comfort when one goes on vacation, is not a healthy situation. The fact is that sun worship is very bad for people's health. If one has to get sun, the reasonable approach is to accept that amount of sun exposure normal to outdoor hobbies, except for those hobbies where extreme exposure is common, such as sailing. A person's hobby should *not* be lying on his or her back or stomach using a reflector and trying to get baked while periodically basting with a variety of oils and unguents.

HARBER: I am in complete agreement. It's not cosmetically desirable to sunbathe, if by desirable we mean an absence of wrinkles, dry skin, and keratoses (growths) several decades later.

LUBKIN: Compare the skins of women in the British Isles with the skins of American women in the Southwest. There's a phenomenal difference.

HARBER: If one has to describe who has the most protection from the solar rays that do the damage, it would be those people who have a pigment called melanin in the highest concentration in their skin. Melanin is most abundant in those who are exceedingly black and absent in those we call albinos. This represents two ends of the biologic spectrum where one has relative protection and relative absence of protection from sun damage.

DANIELS: Yet all people get skin cancer. In spite of all the variations of clothing, occupation, hobbies, and outdoor activity, when you put everything together, **the**

**incidence of skin cancer doubles for every eight degrees in**

## **latitude that you move toward the equator.**

Whenever any patient has a bump on the skin that grows and bleeds, it is probably a cancer—and a fairly advanced one. A good physician or experienced dermatologist can make the diagnosis much earlier, when the lesion is so small you can hardly see it. In fact, one of the treatments we have for skin cancer, 5-fluorouracil, actually finds little cancers we can't see. If a person is worried about a lump, it should be looked at by a physician.

DWORETZKY: It's worth mentioning here that, of all cancers, skin cancer is certainly the least unpleasant to get.

DANIELS: The assumption that these skin cancers can be cured easily is based on the kind of medicine practiced in technologically advanced areas.

I've been on several national committees concerned with hazards to the ozone layer which would let more of the carcinogenic ultraviolet rays through the stratosphere. Whether or not the ozone layer has been changed is debatable but we know the ozone layer does influence the kind of sun rays that reach the earth. In the tropics it takes only 12 minutes to start sunburn. If the ozone layer is decreased, this will go down to eight or six or four minutes.

HARBER: Skin cancers of all types have increased already.

DANIELS: The one area of the body in which malignancies have increased dramatically is the lower legs of women.

## *Sun and Face Lifts*

LUBKIN: My specialty is ophthalmic plastic surgery, so I limit surgery to the eye area, but I'm reasonably familiar with other aspects of plastic surgery. The kind of Arizona face that you see with crisscrossed lines, the cowboy-type visage, does not respond well to the conventional face lift because a face lift does not modify the quality of skin as much as move that skin around to a better area. People with skin like that are in need of a chemical peel (which has other problems associated with it).

## *Vitamin D*

DANIELS: The sun synthesizes vitamin D specifically. This is its one known beneficial effect on the skin and you need it all your life. Recent work has shown that even when you take a lot of vitamin D in your food, most of what's circulating in your blood is what you've made in your skin. Vitamin D<sub>2</sub> is added to food, but

Five physicians who know a great deal about how the sun affects us recently gathered for a *Vogue* symposium on the subject. They are Earle W. Brauer, M.D., vice president for medical affairs and director of basic research, Revlon, Inc., and associate professor of clinical dermatology, New York University School of Medicine; Farrington Daniels, Jr., M.D., M.P.H., professor of medicine and chairman of the dermatology department, New York Hospital; Murray Dworetzky, M.D., clinical professor of medicine, Cornell University Medical College and physician-in-charge of New York Hospital's allergy clinic; Leonard C. Harber, M.D., professor and chairman of the dermatology department, Columbia University College of Physicians and Surgeons, and director of the dermatology service, Columbia-Presbyterian Medical Center, and Virginia Lubkin, M.D., F.A.C.S., associate clinical professor of ophthalmology, The Mount Sinai School of Medicine and attending ophthalmic surgeon, New York Eye and Ear Infirmary.



you make vitamin D<sub>3</sub> in your skin. About 80 percent or more of the circulating active vitamin D is skin-synthesized. You need only about 19 square inches of the skin exposed for a few minutes a day to make that vitamin.

DWORETZKY: You don't have to get baked for that. In fact, if you're deeply tanned, you'll make less.

## Sun and Acne

BRAUER: Most individuals who suffer from acne will describe some improvement following exposure to sunlight. This is not universal, but I would say it is so in the majority of cases. A few individuals will report their acne was aggravated but by and large there's such a degree of improvement that sunlight, through artificial sources, is commonly used as a form of treatment in dermatologists' offices.

One of the theories as to why this is true is that we are actually creating an increase in the thickness of the stratum corneum (the outer-most layer of the skin) which eventually peels off and renders the pilosebaceous apparatus (the hair-oil pore opening) a little more open. This is a drying/peeling maneuver. We don't know precisely why it works but we know it does work. One of the reasons we think this is the answer is that we can take sunlight of a particular wavelength, 254 nanometers, which doesn't do very much other than make the skin peel, and get improvement in acne.

HARBER: When one discusses the mechanism of this improvement, many things are known to happen when people are exposed to the sun. It is difficult to know which of these make acne better or if none of them does. Dr. Brauer spoke about unplugging the pores because of the peeling action of a sunburn. We also know all of the modalities that seem to be good as topical acne medications also increase the blood supply to the skin; that's the redness one sees. But we don't know what role this increased blood supply has in the improvement process.

## Sun Allergies

DWORETZKY: There are a variety of sunlight-induced and sunlight-worsened immunologic diseases. It's very common to hear a person say that each year, whenever he or she is exposed to the sun, a cold sore reappears on the same spot on the lip. We know that this is due to a latent virus. There are patients who are allergic, in a sense, to sunlight. Without any drugs, without any medications, they get a rash whenever they're exposed to the sun. We call this "sunlight allergy" for want of a better term. Rashes that develop as a result of heat may have something to do with sweat glands and their function. Other

rashes are less like heat rashes and have more of the appearance of a contact dermatitis. Some of these rashes respond to steroid therapy. A short course of steroid therapy for three or four days over a weekend at the beach, for example, will give such individuals a chance to enjoy themselves. They should be urged to cover up most of the time and use a beach umbrella.

People who have this kind of reaction must avoid the sun as much as possible. I tell them in a way they're lucky because they will have great skin when their friends are wrinkled.

## Sunlight and Colds

LUBKIN: Some people believe that if you go out in the sun it will cure a cold. Just like everything else that's supposed to cure a cold it will work—in 10 days or two weeks. Actually, you can get the same effect by taking a hot shower. You need the cutaneous vasodilation when you have a cold, and it helps tremendously to get a sense of surface warmth.

## Sun Sensitivity

BRAUER: There are chemicals and medical agents that can render the skin itself particularly sensitive to sunlight—they potentiate the sun. There is a particular oil, oil of bergamot, found in some fragrance materials which will potentiate sunlight in many individuals.

DWORETZKY: Unfortunately, many topical medications have the ability to sensitize skin to sun and you end up with a photoallergic reaction. This has been a major problem. It happens from a variety of oral medications as well. I happen to have this reaction from codeine. Quinine water, a necessary ingredient of gin and tonic, can sensitize the skin to the sun.

LUBKIN: Physicians don't always remember to tell their patients they may well be allergic to some medications and many antibiotics cause allergies.

HARBER: Any one medication or substance absorbing ultraviolet or visible light, used topically or taken internally, can theoretically be the cause of a reaction to the sun that can be as mild as a sunburn or so severe as to require hospitalization.

BRAUER: Many industrial and household agents cause this kind of reaction.

HARBER: There are a group of compounds called the halogenated salicylanilides, at one time present in billions of bars of soap, which caused thousands of individuals to have the kind of reaction Dr. Dworetzky mentioned. Fortunately, through the cooperation of the industry and the government they are no longer manufactured. But certain of these compounds

are still to be found in bars of soap at athletic clubs or local shops.

LUBKIN: I would like to ask whether enough is beginning to be known about the chemistry of photosensitization to make one think that one would be able to develop a pill that would desensitize?

HARBER: Yes, but is the cure worse than the disease? We would like to be able to promote the body's natural defenses against sunlight with a medication that does little or no damage. Unequivocally, there is no agent known that does not damage. Our current interest is in internal medicines that will block or repair damage from the sun's ultraviolet rays. More research is necessary in this field.

## Sunglasses

LUBKIN: Sunglasses really do protect the eyes. The capacity of the eye to adapt is enormous. The retina can be stimulated by one quantum of light when fully dark-adapted and can take great light exposure without damage. By and large, the conceivably dangerous rays that you might run into naturally, such as the ultraviolet rays, are filtered out quite well by most types of glass. Plastic glasses do not filter quite as well as glass.

Wearing sunglasses constantly won't weaken the eyes. It will just make you more light sensitive when you're again exposed. But one adapts to that as well.

**Wearing sunglasses constantly won't weaken the eyes. It will just make you more light sensitive when you're again exposed.**

## Light as a Medical Treatment

HARBER: Many skin diseases have been treated with light in the past. We call this phototherapy rather than heliotherapy because light doesn't have to originate from the sun. Acne and psoriasis are two diseases which come to mind. Certainly, many of the two to three million people with psoriasis have had gratifying results from just going to the beach in the summer.

The research we're currently engaged in at Columbia concerning

psoriasis involves exposure to light after the patient ingests a medication called 8-methoxypsoralen, a photosensitizer. This medicine selectively absorbs certain wave-lengths of light. As a result of the energy from that absorption, a chemical reaction takes place within the skin and the skin lesions called psoriasis undergo improvement by involution.

The new light source we're using isn't a special type of light, its new feature concerns amount. The intensity of what we refer to as a "black-light fluorescent tube" has been increased several fold. This is a technological advance that makes it possible to provide phototherapy treatments today that we were unable to do five years ago. Using this light with the medication 8-methoxypsoralen that has now been tried in over 1,000 individuals with psoriasis, a gratifying response has been noted in at least 80 percent.

We're excited about this treatment. It works. It doesn't cure the disease, but it certainly controls the condition. However, we do have extreme reservations about the long-range side effects of the treatment and for the present regard it as a purely experimental procedure. We and 16 other medical centers are doing these studies in conjunction with a protocol submitted to the Food and Drug Administration. We hope that some of the reservations regarding the long term effects will be dissipated and it will become a widely accepted treatment.

DANIELS: The wavelengths used in this treatment have been found in sunlight. The trouble with sunlight is that it varies from minute to minute and you can't control it the way you can a fluorescent light.

HARBER: When we talk about heliotherapy or phototherapy we can't neglect the fact that a physician by the name of Dr. Goeckerman used crude coal tar and ultraviolet light 50 years ago to treat psoriasis. That treatment was effective then and is effective now. It's still used extensively by many groups, including ours. The difficulties with the treatment are the esthetic aspects, not its efficacy. It is used in the majority of our hospitalized patients and is associated with no harmful side effects.

LUBKIN: Eyes can be eclipse burned; it's called solar retinitis. Because the function of the optical apparatus of the eye is to focus upon the central point of the retina, it will focus as tremendously intense a light as the sun and actually burn the retina. This destroys the central vision permanently. If the burn is mild, it's a matter of degree.

There is also an ultraviolet conjunctivitis one can get while mountain climbing where there is an intense concentration of ultraviolet from the reflection of the snow surface as well as directly from the sun. In fact, one

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HEALTHY IS BEAUTIFUL!



Sunglasses—the new cosmetic. Putting on these light, pastel-tinted sunglasses is like putting on makeup...and like any makeup, they take a little working out. More mascara. A soft, blending lip color, as here—with the lilac glasses (from Colors in Optics), Step-ping Out Rose lipstick; with the maize (also Colors in Optics) and peach glasses (May Opticals), Clear and Rolling Russet—both, brand-new lip colors from Charles of the Ritz's new Communicating Colors Collection.

Color—the instant refresher...there's nothing like it in summer—what it does for your skin, it does for your spirit! Grape cotton beach shirt, Charles Suppen for Intre Sport; striped summer-sweater, Dorothee Bis; white cotton romper, Issey Miyake. Fashion details, stores, next to last pages.

sunglasses-sun



**"The eye is better  
protected from sun  
damage than skin is—  
but if they're exposed  
to intense doses of  
ultraviolet, eyes can  
be burned"**

*Dr. Virginia Lubkin*

*makeup*






**"The protein element  
of hair can dry out  
in summer due to  
environmental  
damage—sun, wind—  
and chlorinated  
water"**

*Richard Schweitzer, M.D.*

*...the proof is in yo*





Come summer, hair faces more potential damage than any other time of the year... what with sun beating down on it, exposure to salt and/or chlorinated water, humidity. Hair needs more frequent shampooing, more frequent conditioning—in other words: more care. Here, our warm-weather wrap-up for taking care of your hair this summer—things we think everyone should know, should do, so that come September you aren't on a crash program to revitalize your hair—that's not what healthy hair is about . . . .

## HEALTHY IS BEAUTIFUL!

### *Healthy! Hair-helps . . .*

To collect this summer by the dozen: cotton scarves, hair ornaments... inexpensive plastic combs, clips to use on the beach, beautiful sterling or hammered-gold combs to slide into hair at night. Alternative: wear flowers—real or silk—they're charming. Also to keep in a hair-accessory drawer: thin gold-colored strings, satin ribbons, a leather thong... and a beach hat.

### *Healthy! Color . . .*

New way to think about haircolor—as a conditioning shine. Case in point: Clairol's Luminize—a shampoo-in conditioner/lightener that replenishes hair, gives it body, shines up the color by a shade or two.

### *Healthy! Cleansing . . .*

Summer must: More frequent shampooing with—key!—a super-mild shampoo such as Redken's new Essture Moisturizing. Another way to have a mild shampoo—dilute your regular shampoo with an equal amount of water.

### *Healthy! Care . . .*

The most important thing you could do for your hair all summer: allot five minutes each week to deep-conditioning. It doesn't take the place of conditioning after every shampoo—it's to do in addition. To consider (and especially in summer): have hair conditioned at your salon—the pros have the expertise (and access to some of the best treatments available). For example, the new L'Oréal Mermade Marine Life Protein Conditioner being combed into hair, *see left*. If you're going to take it home to do yourself, the way it's done here is best—after combing through hair, sit in the sun... it works as a hot towel would.

### *Healthy! Time-Saver . . .*

Invest in a line of shampoo/conditioner/treatment products—it's all worked out for you... and, when you need it, you've got it. The kind of hair-care line to look for, one such as the new updated Pantene treatment line—streamlined, simplified: It's modern in every sense of the word—e.g., every product has been tested in their weather-chamber lab.

Two things you always want on the beach—a pretty bikini (this—the barest: Giorgio Sant' Angelo's custom-order version: string-tied Lycra triangles in lilac/fuchsia/yellow, \$100.). And a wide-tooth comb. It gets through wet hair without damaging it. Hair, Christian; makeup, Ariella.

# *ur hair!*

Arthur Elgort






PARIS  
**Roma**

Toscani





Ruffles, flounces,  
ruching, shirring...  
skin showing, legs  
showing... small,  
sashed waists and  
fabrics so thin and  
buoyant they look as  
though they'd blow  
away in a breeze—  
the message from the  
couture is irresistibly  
simple. It is high  
romance... and don't  
fool yourself: after  
jogging around the  
track in good old  
terry cloth, it's what  
a *lot* of women are  
going to be hungry for.

# nce blows in!

**SAINT LAURENT**—the totally romantic view of a woman and clothes. He did it first and he does it best! And he does it with such tact and finesse that the whole mood of dressing invariably swings his way.

The glorious Parisienne, *left*: all mulled, melding colorings and air-thin silks. The shirred and ruffled blouse in shadow-striped gold chiffon; the long, flounced chiffon-georgette skirt paisley-ed in gold, greens, and corals, ribbon-sashed and pinned with a cameo. Plus the touches that transform—that any woman can pick up on: the ribbon at the throat . . . the ribbon at the waist, pinned with a cameo (ask your grandmother!) . . . the wrapping of a head in paisley . . . the marvelous fling of a gold paisley crêpe de Chine shawl. At Bergdorf Goodman. The most beguiling late-day dress in Paris, *above*: red roses on ivory crêpe georgette, with this season's Saint Laurent delight—the loose, flounced combing jacket, tied with a ribbon. At Bergdorf Goodman. These 8 pages: hair, Jean-Marc Maniatis of Paris; makeup, Jacques Clemente of Elizabeth Arden, Paris.





SAINT LAURENT—pants suits, naturally (what else from the man who gave us pants-dressing as a way of life?), but look how he turns it now! Suddenly, under the shorter, straighter little cardigans . . . the touch of crêpe de Chine blouses ruched up high on the neck and held with a ribbon, with ruffles spilling onto the wrist. What Saint Laurent is saying to every woman who will listen is: the real news today—the charm!—is in the details!

## Romance blows in!

The new smoking—the new smash!—*left*: black wool and white crêpe de Chine, ruched and ruffled and black-tied. The snap is there . . . but so is something infinitely more alluring! At Bergdorf Goodman.


The smoking in three shades of white, *right*: the jacket in braid-edged white wool; the trousers, an off-white shadow stripe. And the deliciousness coming through is ivory silk crêpe de Chine, ruched and ruffled and ribboned—the details that soften the look without over-sweetening it (it takes a very sophisticated—very Saint Laurent—eye to pull it off!). At Bergdorf Goodman.





PARIS






VALENTINO isn't about to abandon a gold mine. For this collection, he took all his best shots—the Island theme, the dress over pants, the double prints—and pared and refined, and turned out a series of crêpe de Chine evening looks that were among the most charming things he's ever done.

# Romance blows in!

The tiny bolero, the soft, slim dress over narrow pants, *left*—Valentino's update on his Island pyjama, in delicious little floral prints of green-and-yellow crêpe de Chine, with two pink lilies tucked in the head-wrap. At Martha.





GIVENCHY always comes through for his fans, discreetly and luxuriously . . . he bares shoulders, he ruffles necklines, he puts ruffles around at the wrist, he does black, he does color, he does wonderful little foulard prints . . . and he adds just enough spice to keep everyone happy.

The new pyjama, *right*—the off-the-shoulder, ruffle-edged top and narrow pants—Givenchy at his most spare and modern, in a black-and-white foulard print on silk crêpe de Chine. At Bergdorf Goodman.





DIOR—Marc Bohan is giving Dior-watchers a lot to like this season. He does it with his bubbly little short dresses. And he does it by giving shoulders one of the prettiest hellos in town—bared, framed in ruffles and sheer pouffy sleeves—and the throat is wrapped in a wisp of a scarf.

## Romance blows

It isn't just that Bohan's done a short dress, *left*: it's that he's done a soft, small, pretty little dress—and it would be very nice and feminine-feeling to go around like this in summer for a change. This version, in sheer stripes of beige-and-brown crêpe georgette, ruffled around the shoulders, wrapped at the neck. Bergdorf Goodman. The wrapped throat, the bared shoulders—closeup, *right*, of the new Dior neckline. Here, on a striped smock-tunic in black-and-white silk chiffon over a narrower-stripe ankle-length skirt. At Holt Renfrew of Canada. (Also unseen—but inevitable: the classic Miss Dior Parfum . . . especially good to smell on naked shoulders, and the scarf sends the fragrance spinning.) These 8 pages: hair, Jean-Marc Maniatis of Paris; makeup, Jacques Clemente of Elizabeth Arden, Paris.





in!

PARIS



# People are talking about...

# D

## Jimmy and Fritz and Billy and Amy

eacon and Cavalier (Secret Service nicknames for Jimmy Carter and Walter Mondale) and their all-together-now approach to everything from family to state to world affairs.... This Washington, D.C. joke: "The environmentalists are asking Billy Carter to use bottles instead of cans."... The rumor that Tatum O'Neal will quick-make, after *Six Weeks* (in which she's dying of leukemia while movie-screen momma Audrey Hepburn lusts elsewhere): *The Amy Carter Story*. Also rumored: Tatum won out over Jodie Foster, Linda Blair, Sissy Spacek, and newcomer Susan Swift....

Marie-France Pisier, the dark-haired funny girl from sleeper-into-smasher film *Cousin, Cousine*, sky-highing to international stardom in *Barocco*, the "Love it! Hate it! but everybody in Paris is going to it" movie. Pisier takes *Barocco* away from co-stars Adjani, Depardieu. Now she's gone to Hollywood to plum it in *The Other Side of Midnight*....

Celsius and androgyny, a brace of dinner-party talk-about, with one deep-thinker anxiously questioning, "Celsius is not really how you measure androgyny?" and another fast-mouthing, "No, silly, Celsius was an eighteenth-century Swede and androgyny is when you're two in one!"...

Bicep-tual chic—like that generated by muscle-man-er Arnold Schwarzenegger, in person and in movie *Pumping Iron*—rampant in Mae West's first solo starrer flicker in thirty-nine years, *Sextette*. Our Mae says she likes men—thems with muscles and them without....

*Roots*, Alex Haley's noble, massive seek into his two-hundred-year past, and its flabbergasting power to move 130 million TV watchers during eight nights, confirmation of America's hunger to know itself.... Cult books, with British novelist Malcolm Bradbury's *The History Man* the sneakiest contender because he anatomizes his on-campus sex-glad to sex-sad characters slyly, shrewdly while wrecking you with laughter....

Mrs. Warner's pasture (Elizabeth's and John's Virginia acres) and what's breeding down there: politics for him; for her, a bit of movie-making and -launching (*A Little Night Music* soon) and even teaching tyros how to act; and lovey-dovey-ing for both, what with her summing him, "...the best lover I've ever had."...

The golden oldies and how that's where the money is along Broadway, what with Zero Mostel fiddling for his \$30,000 a week; Yul Brynner kinging to Constance Towers's "I." And the surprise of it—a new, young audience loving it.... Chaotic Meditation—in this variety, the quiet is intentionally and, presumably, beneficently broken by shrieks, flailings. Says a satisfied practitioner "You get to the center faster." So if that doesn't do it, there's always Laughing Meditation....

This up-from-New Orleans: Pop-pa about to spank his rotten kid, "Give your soul to God because your ass belongs to me!"....

The zoom disk of the season, Glenn Miller's right-on "In the Mood," and Ray Stevens's "Classical Cluck" "sung" by the Hen House Five Plus Too—these singing chickens is People making like Chickens. Try it, you'll love it.

—LEO LERMAN.

## It's Redford, and it's war

This year, war's for the movie theaters, and Hollywood is gambling: that '60's sensitivities are sufficiently cooled to take it. Ten years ago, the photograph right would have been hard news. It might have been taken, as this was, by veteran war (II, Korea, Vietnam) chronicler David Douglas Duncan, but the GI wouldn't have been Robert Redford. Now the blitz is on: in-the-works battle pics *Apocalypse Now*, *MacArthur*, *A Bridge Too Far*. But with changes. Redford's *Bridge*, for one, shows the "good" war, II, but a bad battle, Arnhem, an Allied fiasco that killed 17,000. Says Redford: "It makes you wonder about all the other wars that are history."

David Douglas Duncan









Marc Riboud

# FRANCE





## ***“Beaubourg,” the gigantic and provocative Pompidou art center, opens with French global dreams***

In a radical inside-outside building with heating pipes and cooling ducts like futuristic grillwork, Paris's vast new Centre National d'Art et de Culture Georges Pompidou (seen, left, from a Gothic vantage point on the Tour St. Jacques) seizes the art-world eye, vies for international preeminence with its museum (expected to hold five thousand visitors daily), Paris's first really public major library, an automated information center, several cinemas, video archives, a music center (directed by composer/conductor Pierre Boulez), and an industrial design department, turning an uninhabited slum where Les Halles markets stood into a buzzing new bohemia. With “Baubourg” (the district has already given the Centre its own prophetic nickname), the English-Italian design team who put pipes, water towers, escalators in full view created as much controversy among the traditionally minded French as M. Eiffel did when his steel tower broke into the Paris skyline late in the nineteenth century—and have brought the city a new sense of possibility.

Henri Cartier-Bresson



**THE SWEDISH CONNECTION** In an effort to infuse France with fresh ideas, the French looked beyond their own borders not only for the designers of Beaubourg but also for the man who will direct its varied activities. Their surprise choice: fifty-two-year-old K.G. Pontus Hulten, former director of Sweden's Moderna Musset, brilliant promoter of avant-garde experiments in mixed media, and well-known Americanophile.

Easily as controversial as the building, Hulten combines a scholarly background (he wrote a doctoral thesis on Spinoza and Vermeer), aristocratic manners, and charm with a humane sympathy for the man in the street. Hulten's ambitions match the colossal scale of Beaubourg: he seems intent on nothing less than bringing modern art to the masses. Whether he will be successful or not depends on whether the French, who have shown an extraordinary hostility to modern art considering that they invented it, are ready to welcome their own prophets back—this time as heroes of popular culture. In the meantime, Hulten has his work cut out for him trying to keep the budget for acquisitions, initially pegged at roughly \$2 million during a period of affluence, from being cut, as France currently tightens its belt under an austerity program. Hulten also has to persuade the many donors, reluctant to see the masterpieces of modern art in a science-fiction setting, that the works they control rightly belong in Beaubourg's far-out galleries.

A large jovial fellow with a twinkling eye, generous grin, and with many friends in the art world in both America and Europe, Hulten appears to be gaining popularity; and Beaubourg may find its ultimate role as the “Pontus Hilton,” a democratic culture hotel—an idea perhaps more appropriate to today's populist climate than an elite, aristocratic château like the Louvre.

(Continued)

# **S bold art coup**



# PARIS/NEW YORK

Camera Work

THE MAGAZINE THAT  
BROUGHT MODERN ART  
TO AMERICAN EYES  
AND HEARTS  
1903-1917



Drawn by Mexican cartoonist Marius de Zayas, Alfred Stieglitz on the cover (above, left) of "Camera Work," the magazine he edited from 1903-1917 to spread modern art in America. "Camera Work's" 1912 special issue on Picasso and Matisse first published the writing of Gertrude Stein (above, right), the woman who received many of the greats of modern art in her Paris salon, painted by Picasso in this celebrated 1905 portrait (now in The Metropolitan Museum of Art in New York).

**Beaubourg's  
museum begins  
with two  
transatlantic  
challenge shows.  
Here, more about  
U.S./France  
art interaction**

**By Barbara Rose**

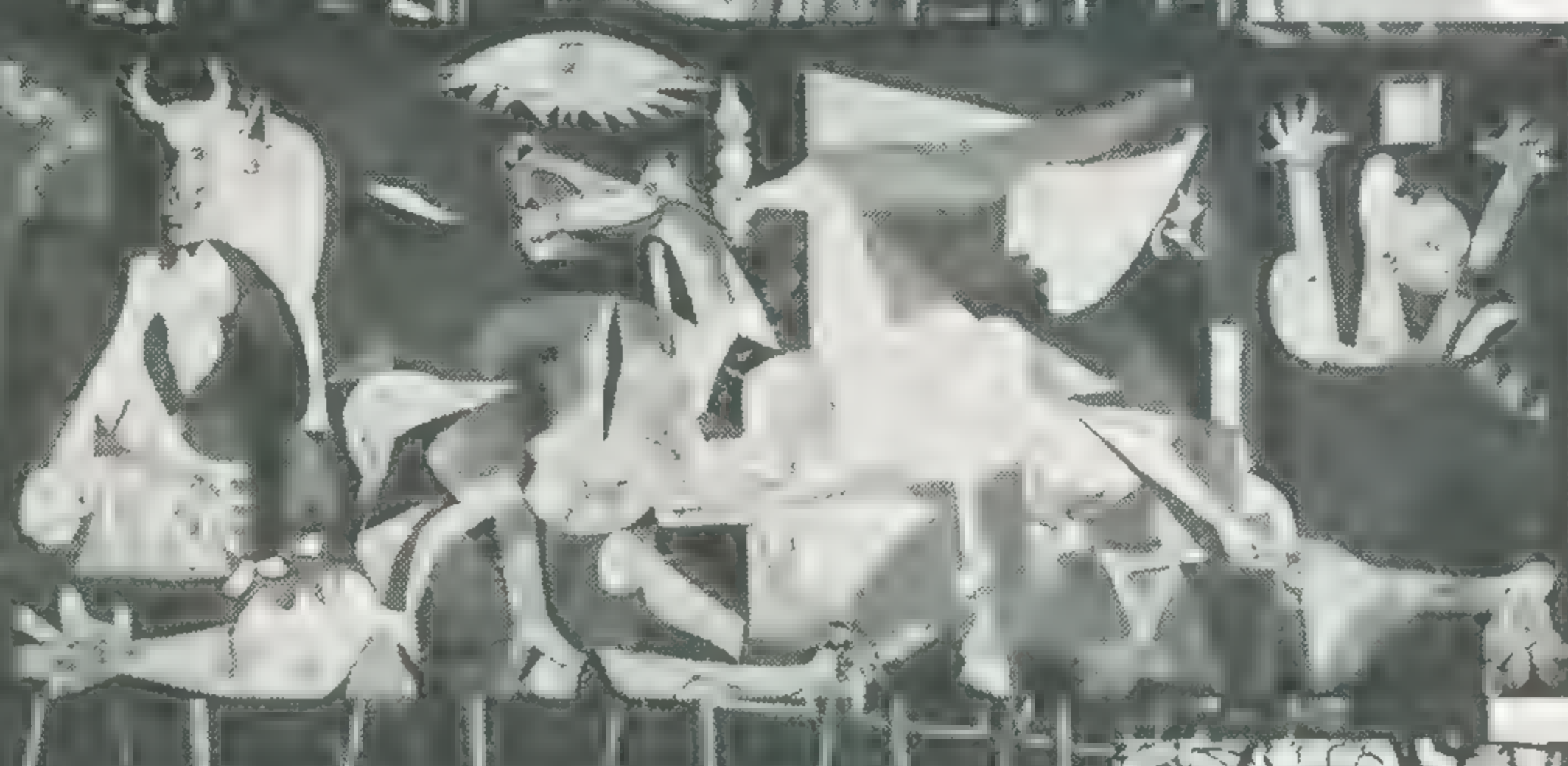
"When they die," the old saying goes, "good Americans go to Paris." This idea fairly well sums up the attitude of the "lost" generation of American artists and writers who fled their philistine homes in places like Ohio, Minnesota, Pennsylvania, and Idaho early in this century to beg, borrow, steal, or—best of all—inherit enough money to partake of what Ernest Hemingway, an illustrious exile, described as a "moveable feast" of French art, culture, and cuisine.

Benefiting then from an exchange rate favorable to the dollar, such a couple as the scandalous Harry and Caresse Crosby could live in Paris on a grand scale, gambling, buying jewels, racehorses, and drugs and establishing the Black Sun Press to publish the works of James Joyce and D.H. Lawrence, as well as their own poetry. With an income from the family business, Mark Cross luggage, painter Gerald Murphy and his wife Sara could toast Zelda and F. Scott Fitzgerald at champagne dinners, sail on yachts with Cole Porter, picnic on Riviera beaches with their dear friend Picasso, and entertain Léger, whose flat poster-like style Gerald imitated in his proto-Pop paintings.

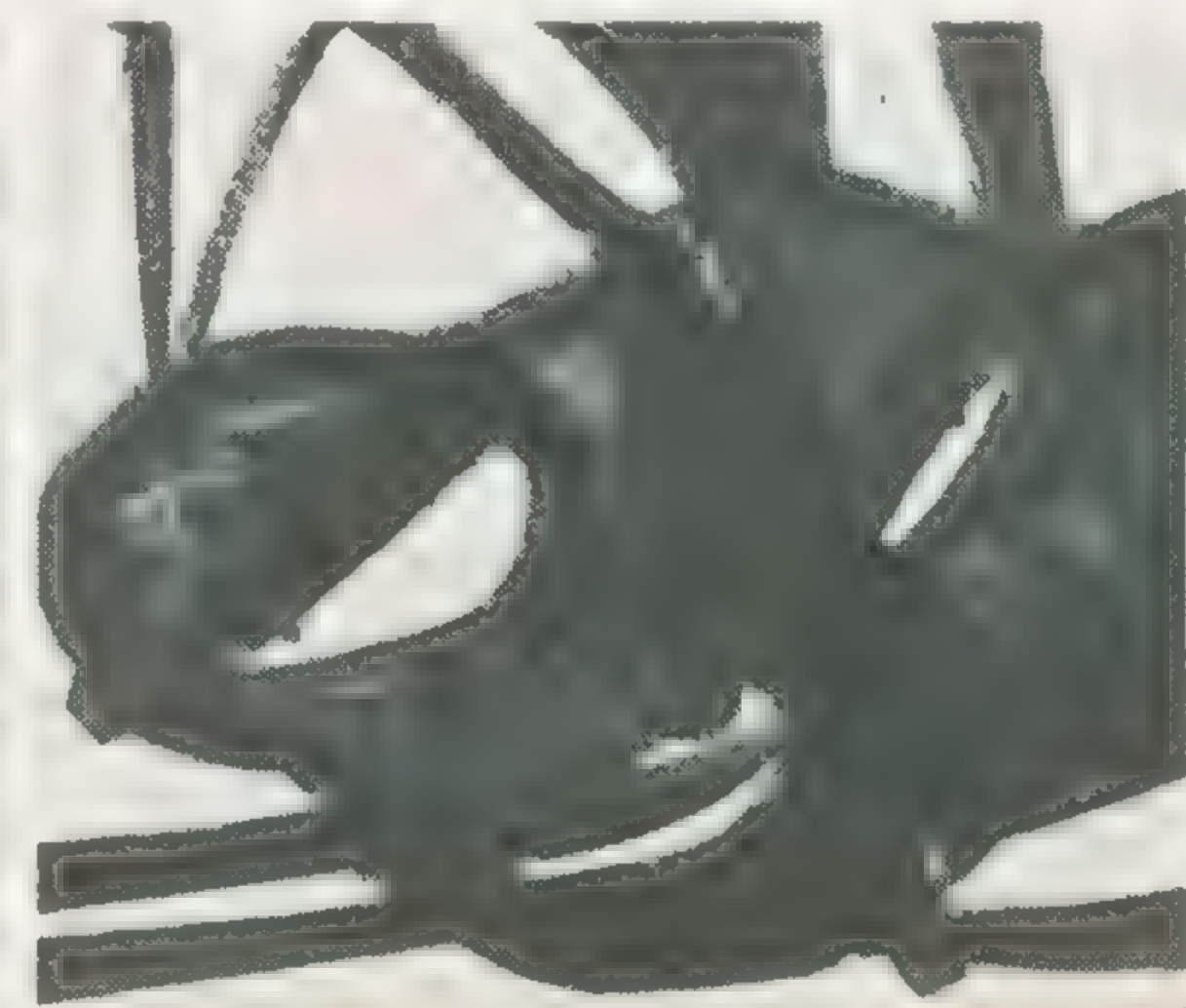
Escaping puritanical morality and an equally Calvinistic capitalism insistent that the business of America was not art, culture, or pleasure of any kind but the hard work of business alone, artistically inclined sons and daughters of the American middle class were delighted to grab the money their fathers made in commerce and take off—preferably to Paris, where they mixed easily enough with the many other foreigners from Italy, Spain, Holland, Germany, and Eastern Europe. Paris was their dream because Paris, early in the twentieth century, was not only the capital of world art but the most cosmopolitan and exciting city in the world, with doors open to free-thinkers and nonconformists of every persuasion, from Lenin to Isadora Duncan.

Today, Paris is still the capital of France; but even the French have to admit that the artists, collectors, critics, and museums that lead the way in contemporary art are now centered in New York. This is a situation the French, whose great culture is their proudest possession, do not find easy to tolerate. As a symbol of Paris's once more taking the lead in art, many are applauding Beaubourg as a temple of culture, although they may find fault with the radically challenging building and its programs.

Ironically, the two inaugural exhibitions at Beaubourg—a Duchamp retrospective (on until May 2) and *Paris-New York*, which examines the relationship between French and American art



New York's Museum of Modern Art was given Picasso's mural-sized black and white homage to those killed during the Spanish Civil War, "Guernica" (above), for safe-keeping until the Spanish government becomes a fully democratic republic. MOMA did not lend this key work to Beaubourg's Paris-New York exhibition. "Guernica" influenced the Expressionist style and stark black and white contrast of American paintings like Jackson Pollock's "Echo" (near right) and Franz Kline's "Chief" (far right), now in MOMA's collection, along with masterpieces of the School of Paris that inspired them.



Marc Riboud



# K: who leads art?

(opening this spring)—establish the New York School more firmly than ever as the sequel and heir to the School of Paris. As a prelude to *Paris-New York*, Duchamp's art and life seem a capsule history of the shifting relationship between the two capitals: born in France, Duchamp arrived in the United States in 1913 with the Armory Show. He remained in New York to become an enormous influence on American taste and art, lived long enough to see his avant-garde ideas widely popularized, and died an American citizen.

Nine years after Duchamp's death, the French are ready to welcome back a native son with a gigantic retrospective at Beaubourg; yet America has a far greater claim on Duchamp's art. Americans may have found Duchamp's antics scandalous; but at least they paid him some attention, and he was ultimately lionized by a younger generation of artists, who came of age in the 'sixties, as the precursor of Object art, Pop art, Conceptual and Process art, Kinetic art and mixed-media events. In America, Duchamp found such patrons as Walter Arensberg, who bought the notorious "Nude Descending a Staircase" shortly after the Armory Show, the historic exhibition that introduced modern European art to America, in which the controversial "Nude" was first exhibited.

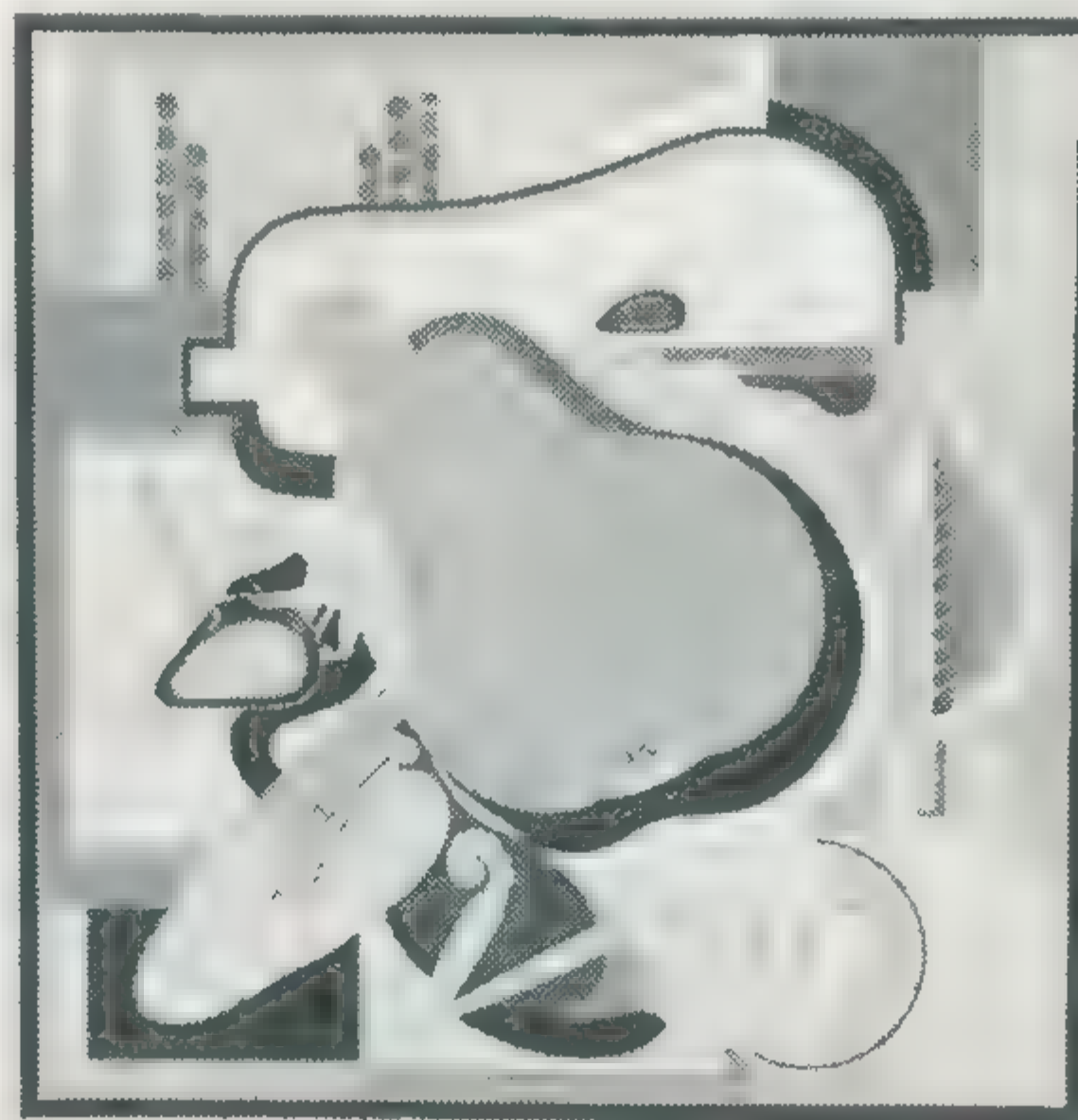
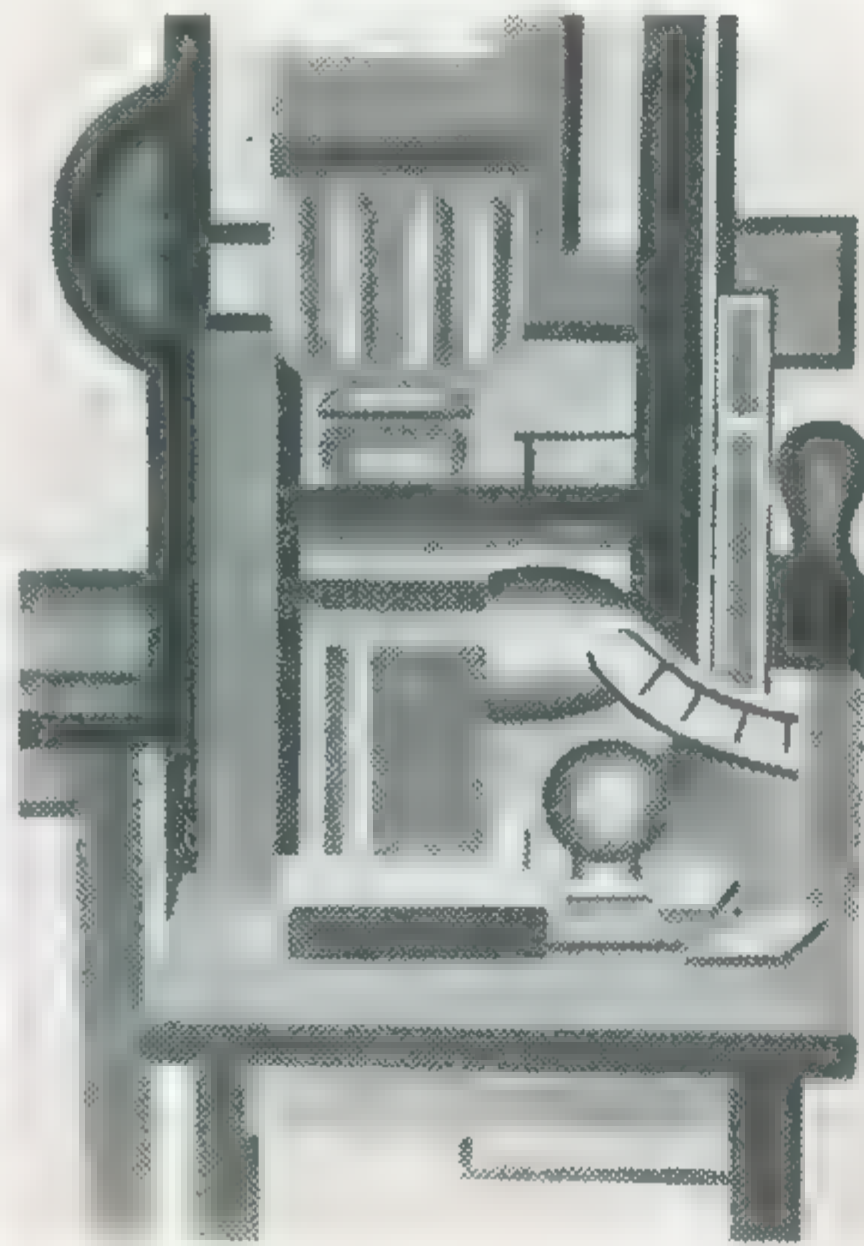
Duchamp was a highly conscious, cerebral artist—one of the reasons he has become a central figure to intellectual late modernism. One can imagine he found it amusing to make certain that both of his two culminating masterpieces—"The Large Glass" ("The Bride Stripped Bare



Matisse's murals of "Dancers" 1931-32 (top) in the central hall of the Barnes Foundation, in Merion, Pennsylvania, inspired many American paintings, such as Frank Stella's (directly above).



After World War II, many American painters such as Jack Youngerman and Ellsworth Kelly (works above, left and right) studied in Paris, were influenced by Matisse's big, bold cut-out gouaches (exhibited at MOMA in the 1961 Matisse retrospective).



by Her Bachelors, Even") and the so-called "New Piece" to which he devoted the last twenty years of his life—are permanently installed in the Philadelphia Museum and can never leave America!

Duchamp and his Dada sidekick Picabia, who also spent time in New York, were as fascinated by the hard edges of American technology as American exiles in Paris were attracted to the cultivated French lifestyle. So New York-Paris transit was a two-way street, even early in the century. The traffic only switched to one direction, resulting in the transplant of Parisian ideas to New York, as a result of historical events that could hardly have been foreseen.

Although there was massive hostility to modern art in America for many years, the American fondness for novelty, sometimes bordering on obsession, created a larger public for modern art in the U.S., even if that public was often as bewildered as Theodore Roosevelt, who couldn't see much difference between Du-

Léger, who invented a bold, aggressive machine style in architectonic still-lives (above, center), influenced several generations of American painters, including Gerald Murphy (above, right) and, more recently, Pop artist Roy Lichtenstein (above, left), who comments on his debt to Léger by inserting a reproduction of a Léger head into his still life.

champ's "Nude" and a Navajo blanket. Because Americans who visited the Armory Show, unlike Europeans, had no firm traditions, they were more open to the new, the experimental, and the unconventional. They were at least curious.

Both the conservative, traditional bias of European cultures as well as the innovative spirit of America contributed to the gradual migration of the avant-garde from Paris to New York. New money also was plentiful in America; and it often went to the acquisition of new art that aristocratic patrons, who inherited paintings and taste as well as wealth, would never touch. One such influential American art patron was the brilliant if eccentric Dr. Albert Barnes, inventor of Argyrol

Is Marcel Duchamp (above) smiling because he knows that his two greatest works are permanently installed in the Philadelphia Museum of Art and will never be seen outside America? French compatriots ignored Duchamp (he died in 1968) until the new Beaubourg retrospective, but Duchamp has the last laugh.

(an antiseptic), who, influenced by a boyhood chum, painter William Glackens, began to acquire an extensive collection of Impressionist and Post-Impressionist paintings.

When Dr. Barnes opened the Barnes Foundation outside of Philadelphia in Merion, Pennsylvania, as a private study center in 1923, he owned major paintings by Daumier, Manet, Sisley, Van Gogh, Gauguin, Picasso, and Matisse, as well as a hundred Renoirs and fifty Cézannes. It was he who persuaded Matisse during his only trip to America in 1930 to design, for the Barnes Foundation, murals that by now have been seen by large numbers of American artists.

(Continued on page 197)



# Take a lover *six years your*

## *Fastest rejuvenator known to womankind*

By Erica Jong

**EDITOR'S NOTE:** Erica Jong cracked a zillion-woman sex-fantasy bank with her first novel, *"Fear of Flying"*; in its sequel, *"How To Save Your Own Life,"* heroine Isadora Wing sells her best-seller (*Candida* is the heroine of the novel's novel) to a Hollywood piranha-producer called Britt, takes an unconscionably long time to leave her heatless husband, Bennett, and—after ticking off lesbianism and orgiastic groupery—heads straight for pages of infallible erotica with an under-thirty lover. In this chapter, the affair begins:

By 6:30 that evening, I was standing outside the Beverly Hills Hotel, not wearing my glasses and consequently not seeing the bleach-haired beach-boys who valet-park the Rolls-Royces (with their poetic license plates), the tanned male agents in jeans by Fred Segal and loafers by Gucci, the yentas hoping to be mistaken for starlets, the starlets hoping to be mistaken for stars, the talk-show hosts, the ghostwriters, the screenwriters, the ghosts.

"Ms. Wing?" a young man asked, apparently wanting to be politically correct (like my pal Gretchen in Gristede's, hefting lettuces of various political hues).

"Call me Isadora," I said (amazingly not laughing at this ridiculous line because I was studying the furry, warm, odd, likable face that had just swum into my myopic line of vision).

"Josh Ace," he said, putting out his hand to shake mine and leading me to a double-parked pea-green MG with the top down. (That much I could register even without my glasses.) Josh was the son of Robert and Ruth Ace, who were hosting the party for me that night. They were a well-known team of screenwriters from the thirties, black-listed in the fifties, surviving McCarthyism by writing spaghetti Westerns in Rome for a dozen years, and now happily back in California, being honored by all the chic radicals—radical sheep, I liked to call them—in the film industry. I had met the Aces through writer friends in New York (where they had been living for the last five years). I never even knew they *had* a son until this moment.

Josh was tall, slim, red-bearded, and had a very gentle manner. I generalized at once: "Flower child." He closed the door of the MG and climbed back in behind the wheel.

"Fasten your seat belt" he said (which I interpreted as an immediate sign of con-

cern for me, but actually it was a new car which wouldn't start unless I locked myself in). And we were off to his parents' house in the Hills, where I, like other literary exiles from New York, was to be given a visiting fireman's welcome.

"It's really nice of your parents to make this party," I said.

"They love you," Josh said. "They really want to do it. My father would have picked you up himself, but I insisted."

"Why?"

"Because I was curious. I've read your poetry and I think it's neat. Actually, from your image in the press, I expected you to be eight feet tall, wearing steel breastplates and carrying a spear. I'm glad you're not."

"I write tall," I said.

"Yes, but I sort of expected you to be scary."

"How do you know I'm not?" I asked, not knowing whether to be pleased or insulted.

"I don't, really, but my first impressions of people are usually pretty accurate. This may be the first time my father's ever been right about anyone. He's usually a *terrible* judge of character."

"People always confuse writers with their ideas," I said, "especially lady writers."

"Hmmm," Josh said. "It must be hard being a lady writer."

"It's nice of you to say so. I usually encounter a lot more resistance."

"I don't know how anyone could resist you," he said.

What a gas, I thought, looking at his warm face, his aquiline nose, his freckles, his furry beard, his rabbit-toothed smile, what a gas to seduce a *kid*.

"You probably think I'm a kid" he said, startling me by reading my mind.

"Not at all," I lied. "Why? How old are you?"

"Twenty-six, but I have a very old soul."

God, I thought, *twenty-six*. "I haven't been twenty-six for about half a century," I said. He looked at me as if to say I was mad.

We drove to a gas station, where I gathered up the courage to ask him what he "did." The question seemed absurd. Why did he have to *do* anything besides be so charming?

"The family racket," Josh said. "I just wrote a screenplay for De Laurentiis—a real turkey for which I did what may have been the twenty-ninth rewrite. If I'm lucky, it'll never be released. Don't think I'm a hotshot screenwriter or anything. I have no credits at all. That job was gotten through sheer nepotism."

When he said "nepotism" I wanted to hug him. It was the honesty that was so endearing, especially after all the time I'd spent with Britt. Britt—who knew nothing and claimed everything. Josh claimed nothing at all—and knew plenty. I could tell by the modesty.

"Actually," Josh said, paying for the gas, "I haven't worked since then. I spend a lot of time waiting in line at Unemployment."

"Work is much overrated," I said.

"Only to your generation. I spent four years in college majoring in LSD. I can't think of anything I'd rather do than work—if somebody would hire me."

"They'd be mad not to," I said. Oh Brave New World, to have such gentle *men*. Why, I wonder, feeling increasingly like an old bawd or the Wife of Bath, why hadn't I looked into the underthirties *before*?


The Party. I had been looking forward to the party, but now it just seemed like a mob of irritating people, separating me from Josh. Even though he was the only one there I wanted to talk to, I pretended to ignore him and circulated dutifully, as if to undo the fantasies I was already having about him.

"Some house for communists," I said to Robert Ace, inspecting the forty-foot living room, with four-inch shag carpeting, the seemingly Olympic-size swimming pool, the black servants gliding by with trays of hors d'oeuvres. And Robert explained to me (gesticulating with a large cigar) that he wasn't a communist anymore but a Zen Buddhist and that meditation was neither abetted nor undone by large rooms. He was a slight man with a Groucho Marx mustache and glasses that kept slipping down his nose.

"He's a Zen Judist," Josh said, lurking close behind me, and smiling that rabbit-toothed smile. The smile said everything. Affection for his father mingled with an infallible bullshit detector—an absolute refusal to be conned.

Meanwhile, there was this agent hustling me—a man named Greg Granite (possibly





junior?

changed from Greenberg?)—who wanted to take me home that night, and failing that, wanted me to write television scripts he could sell to the networks. Ah Hollywood—where pleasure is business and business is pleasure, where communists live in \$350,000 mansions with Olympic-size swimming pools, and where agents change their names to igneous rocks and pursue writers through the landscaped Hills on balmy October nights! It was all worth it—the misery with Britt, the misery with Bennett, the fame crazies—if it had brought me here, here, to the Land of Oz, where this sweet-faced munchkin was flickering his green-gold eyes at me across the room and saying, Let me take you away from all this and into the funny, ticklish, warm world of my beard.

I was lionized, lambified, tigerated until two in the morning. Meditating Buddhist movie stars, affable agents (who studied Tai Chi) and wary writers (who practiced TM and *est*) monopolized me by turns. There is a certain kind of grayish, stoop-shouldered, beaten screenwriter one meets in Hollywood, a man with an income of a half-million a year and no hope. And I conversed for an hour with one of these—a certain Herman Kessler who said he *knew* he could never write a novel. Perhaps he could have once, but by now it was too late. And besides, how could he work three years for a \$20,000 advance on a novel when he made that much in two months, writing screenplays?

"You have a problem," I conceded.

He was rich, but he was not happy. He had seen his lifework rewritten by illiterate producers, his best aphorisms mangled by arrogant actors, his philosophical nuggets crushed by directors, mushed by assistant directors, and trampled to dust by the Italian-leather soles of executive producers' shoes. He was a beaten man, an intellectual derelict, a Bowery bum of letters. They had taken away his words and given him money instead. And it was a lousy bargain. He spent an hour wishing he were me.

Josh rescued me at 2:00 A.M., mumbling something about taking me on a tour of Mulholland Drive—whatever that was.

We exited to the disguised sneers and polite smirks of the other characters who had offered to take me home.

What the fuck am I getting myself into? I thought, climbing into Josh's MG. I knew something was up—but I was pretending to myself it wasn't. . . .

And yet I was also strangely shy with Josh. I was determined not to act like the heroine for whose sake I had become so fatally famous.

Josh and I drove around for hours. First we parked on Mulholland Drive and watched the lights that outlined the map of Los Angeles winking through the smog like tiny UFOs. Then we drove to the Strip, where he pointed out the Institute of Oral Love (a massage parlor) the Fantasy Fulfillment Center (another massage parlor), the Kosherama (a perfectly ordinary delicatessen), the Nosh on Wry (ditto), and various grotesque, enormous signs advertising Brobdingnagian rock stars. The air was still unbelievably balmy and I was calm and nervous at the same time, as if on some psychic form of Dexamyl. I wanted the ride never to end, just for us to keep on circling the city this way, talking, talking, talking, being together, side by side, close.

(Continued on page 194)



Weekend wonderplace:



MILL

VIII



2 3

SPLASH



# the Antenor Patiños French country house

*Planning the perfect weekend getaway place—that's an international entertainment. Doing it to the last perfection of garden and table is something else. Antenor and Beatriz Patiño got it all together—perfection and ease—at their Moulin des Glaizes near Fontainebleau. Taking a seventeenth-century mill, they remade it into a place of total welcome and comfort for friends and for family—including four granddaughters. Triumph: the even-handed emphasis on indoors and outdoors, each as well thought—and carried—out as the other, so they play each other up every season or day . . . one drama: bleak out,*

*blooming in. 1. Yellow and white flowers (varieties change, never colors) ripple outside the half-moon dining pavilion . . . color integral to the indoor scheme. 2. Antenor and Beatriz Patiño. Antenor, who is Bolivian, said, "Here, the South American tradition persists—mi casa es suja—my house is yours." 3. In the beamed salon a wide window overlooks the churning mill wheel—part of the outside-inside game. To note: flame-stitched Portuguese rugs, Chinese bronze cranes, sixteenth-century tapestries mounted as screens. 4. Flagstone walks, gardens, orchards, streams and bridges surround the vine-wrapped mill. (More, next pages.)*











## MILL WITH SPLASH

*1. Fantastic! An all-year indoor tropics, paved with a great blue pool. What's more: a movie screen lets down from the ceiling. Swim-in theater? 2. "Everything is easy in the country," Beatriz said. Including buffet suppers in the Chinoiserie dining pavilion designed by François Catroux. "Another six guests, another eight—it doesn't matter with*

*a pot-au-feu," Beatriz said. She decorates the tables herself with flowers, vegetables, whatever is growing. 3. Part provincial farm, part tomorrow resort (the pool pavilion, right, was added to the old mill by Mexican architect José Luis Ezquerro), the mill is an altogether delight: "I love this house," Beatriz said. "It holds my heart."*

Everlasting summer within...ever-changing gardens without 169





# Summer HOTLINE the breeze starts here

The summer's beach thrills  
happens day and night: the soft  
sun, the waves, the bright colors  
and a surprise of fun - all the  
clothes you've been hearing  
about, and now the weather to  
wear them in! 14 pages of  
inspiration at the summer place  
around Santa Dominga

It starts with deep summer  
blue...with the tops everyone  
fell for: the hip-snugging cover-  
ups to slide over skirts, pants,  
shorts, and bare legs (best!)—left,  
Issey Miyake's bright blue cotton  
beach top, over his navy cotton  
short-shorts—right, Castelbajac's  
shiny blue cotton "survival" top  
with an oversized hood...Beach  
colors from Revlon's Polished  
bers Collection: Plum  
cheeks, Cinnamon Red lips. Photo-  
graphed on one of the seven invit-  
ing beaches at La Romana. On  
these 14 pages, hair, Marc Pipino  
for Pipino-Buccheri Salon; make-  
up, Sandra of Xavier, New York.  
Fashion details, and









The softness, the color—the news this summer! And the all-out appeal the way Ungaro does it: his super-soft cotton jacket in green with red piping, narrow red cotton pants, and multi-color stripe silk shirt, tied at the waist. . . . In the background, a glimpse of the fresh island charm in Oscar and Françoise de la Renta's house at La Romana. Only 90 minutes from Santo Domingo, La Romana is home for the Hotel Romana, the Hotel Casa de Campo, and a flock of Caribbean pleasures.



summer  
**HOTLINE** the breeze starts here

**How soft is soft?**—it's the thinnest unlined shell of white jacket, a thin flirty crêpe de Chine print skirt, a bare black silk camisole and thin silk print shawl to waist-wrap—it's Complice's totally softened approach to pieces-dressing. And it's dynamite! . . . Scene: near the tennis villas at Casa de Campo, where more and more people are coming to play. . . . Fashion details, stores next to last pages.





summer  
**HOTLINE** the breeze starts here







**Not to be missed**... this kind of bareness, *far left*, and off-the-shoulder... A.M./P.M. It's as appealing as summer! Here, in soft jersey stripes—navy, white, with rings of yellow, red, and purple at the hem—by Mario Forte for Rona.

**How a lot of the new breeze (and bareness) begins**... with the young, easy charm of a short dress at night, *center*—Callaghan's pale ivory cotton that slides on like a T-shirt... and with gold—in your hair, on your feet. Ideal setting: one of endless curling-up couches in Oscar and Françoise de la Renta's near-La Romana retreat.

**Sliding off bare shoulders, dressing so pretty it could only come from**...Dior, *above*—nobody can touch Marc Bohan in this mood. Red-and-white millefleur cotton voile, flirting in the breezes around the Hotel Romana. Fashion details, stores, next to last pages.





summer  
**HOTLINE** the breeze starts here

One of the nicest things about summer evenings... is being able to dress this easy!—Givenchy's super-soft T-shirt top in Bordeaux cotton, with a lace-up neckline and the freshness of an ankle-long white linen dirndl.


Go for color!... and for the kind of breeze-around-in clothes that take you everywhere: Valentino's wrap-dirndl in brilliant purple cotton, and nifty new summer sweater set—white cotton knit polo, white wool cardigan with rainbow edges. Both pages, photographed at Oscar and Françoise de la Renta's sea-side haven near La Romana—the Caribbean place to be!... Fashion details, stores next to last pages.

Kourken Pakchian









summer  
**HOTLINE** the breeze starts here

At night, nothing is easier—cooler!—than a sweater and skirt ... if it's a soft thin cotton skirt and bare knit halter—André Laug's pretty summer dinner-dressing in beige-and-brown stripes, with a matching striped shawl.... In Santo Domingo, the pretty new place for dinner, drinks—for holidaying: the Hotel Santo Domingo—a palm-fringed oasis in the New World's oldest city.





**To put on your must-have list for summer—one oversized top** It's the thing you can wear day and night, with skirts, pants, jeans. Or the way we love to see it—the way it is here—with nothing but bare, gleaming legs and a hip-wrapped scarf. This top—Issey Miyake's—in a pale-blue linen blend. The beach place: Casa de Campo, a sun-and-sport lover's dream (especially golf lovers, who can play the sea-swept Cajuiles course). Fashion details, stores next to last pages.





summer  
**HOTLINE** the breeze starts here

**The quickest way to love summer...** have enough fresh little dresses like this, *above*: Roberta di Camerino's two-piece natural linen—cap-sleeve top, easy skirt.

**Talk about soft!**—the new take on summer pants-dressing, *right*, from Kimberly in natural knit, with a loose, side-slit pullover in natural-and-red stripes—to hip-tie... to live in!

Kourken Pakchanian






When you're thinking trim and cool...think Leslie Fay's narrow sand-color pants, *left*, and side-buttoned shirt top, in a linen-y Trevira blend—you can count on it all summer long.

Everyone's favorite—in town, in sun places, wherever it's summer, *above*—the T-shirt dress! From Tanner, in bright yellow, elasticized at the waist and here, wrapped in gold—it makes the difference!...Fashion details, stores next to last pages.



A full-page photograph of a woman walking on a paved path. She is wearing a short, flared dress with a white background and small red polka dots. The dress has an off-the-shoulder neckline. She is also wearing red high-heeled sandals. Her hair is dark and styled in a short, curly bob, with a red flower accessory in it. The background is slightly blurred, showing green foliage and a stone wall. The lighting suggests it might be late afternoon or early morning.

**Legs, legs, legs...** the message comes through loud and clear and fast! Saint Laurent's short flounce skirt and off-the-shoulder top in a charming little red-and-white cotton flower print—if you can wear it, what are you waiting for?!? Here, with three-inch red mules...and the perfect island setting: the Hotel Romana's open-air dance floor—olé!

Kourken Pakchanian



Bare, bright . . . beautiful! The new super sun-dressing from Anne Klein & Co.: a thin-as-skin green maillot piped in red and a sheer flounce of red skirt to button over it . . . and unbutton for nonstop legs! . . . The sun-drenched garden scene: the De la Renta's tropic-island compound near La Romana . . . Fashion details, stores next to last pages.



SUMMER  
**HOT LIFE**  
The breeze starts here



The whole easy-sexy feeling of being in a bathing suit...and it happens to be a knockout evening dress, *right*—Leonard's long, slinky halter-top silk jersey in a wonderful smoke-yellow-and-beige print.

Leave it to Yves...to make terry glamorous!—*below*, his gold-embroidered long white terry skirt and bandeau top with tiny frilled edges. Bare, fresh—it's one of the delights of summer! Both pages, photographed at Casa Bonita, the island house of Mr. and Mrs. Gustavo Cisneros near La Romana... Fashion details, stores, next to last pages.







summer  
**HOTLINE** the breeze starts here





# Wardrobe

... the only extras you add: sun gear, sandals, a couple of tops. The rest—the works, Friday to Sunday, tennis to easy-evening—is on these 4 pages. If you sew, you're golden! (If you don't, find someone who does. . . .)

VOGUE PATTERN 9488

Bob Richardson



VOGUE PATTERNS

# for a Summer Weekend

Neat tennis/hacking white cotton shorts, *left*: take no time to make, work with every top we can think of. Very Easy Vogue Pattern 9488. J. P. Stevens cotton. The white-green-yellow-wine striped cotton shirt, by Portfolio.

New—nifty—kind of at-home pyjama-dressing, *right*: a sweat-shirt and joggers in soft, thinnest white stretch velours . . . and slide-in gold sandals instead of sneakers. Top, Very Easy Vogue Pattern 9639; joggers, Vogue Pattern 1636. Dan River velours. All stores, fashion details, next to last pages. Pattern details, next to last pages.

These four pages, hair by Howard Fugler of Vidal Sassoon; makeup, Joey Mills.

VOGUE PATTERN 9639

VOGUE PATTERN 1636





# Wardrobe

As glamorous as you'd ever get for most summer weekends, *left*—a bare, strapless gold-threaded silk georgette top, long, soft flounces of white cotton piqué. Top, Very Easy Vogue Pattern 9780. Mayer & Fisher fabric. Flounced skirt, Vogue Pattern 9748. Maxine Fabrics piqué.

Perfect coming-and-going gear, *inset*, especially if you're going straight from the office—light, breezy jacket (skip the lining—we did) and trousers in pinwale cream cotton corduroy. Vogue Pattern 1440 by Calvin Klein. Crompton fabric. The string-knit pullover, Gloria Sachs.

VOGUE PATTERN 9780  
VOGUE PATTERN 9748

VOGUE PATTERN 1440



What you need when you need it, *right*: more than just a long gauzy skirt to wrap around a bare camisole—it also works as a strapless-or-halter-necked sundress. Vogue Pattern 1640. Red/écru plaid gauze, Cohama (polyester/cotton). Cream knitted camisole, DBA Theodore. Fashion and pattern details, stores, next to last pages.



VOGUE PATTERNS  
for a Summer Weekend



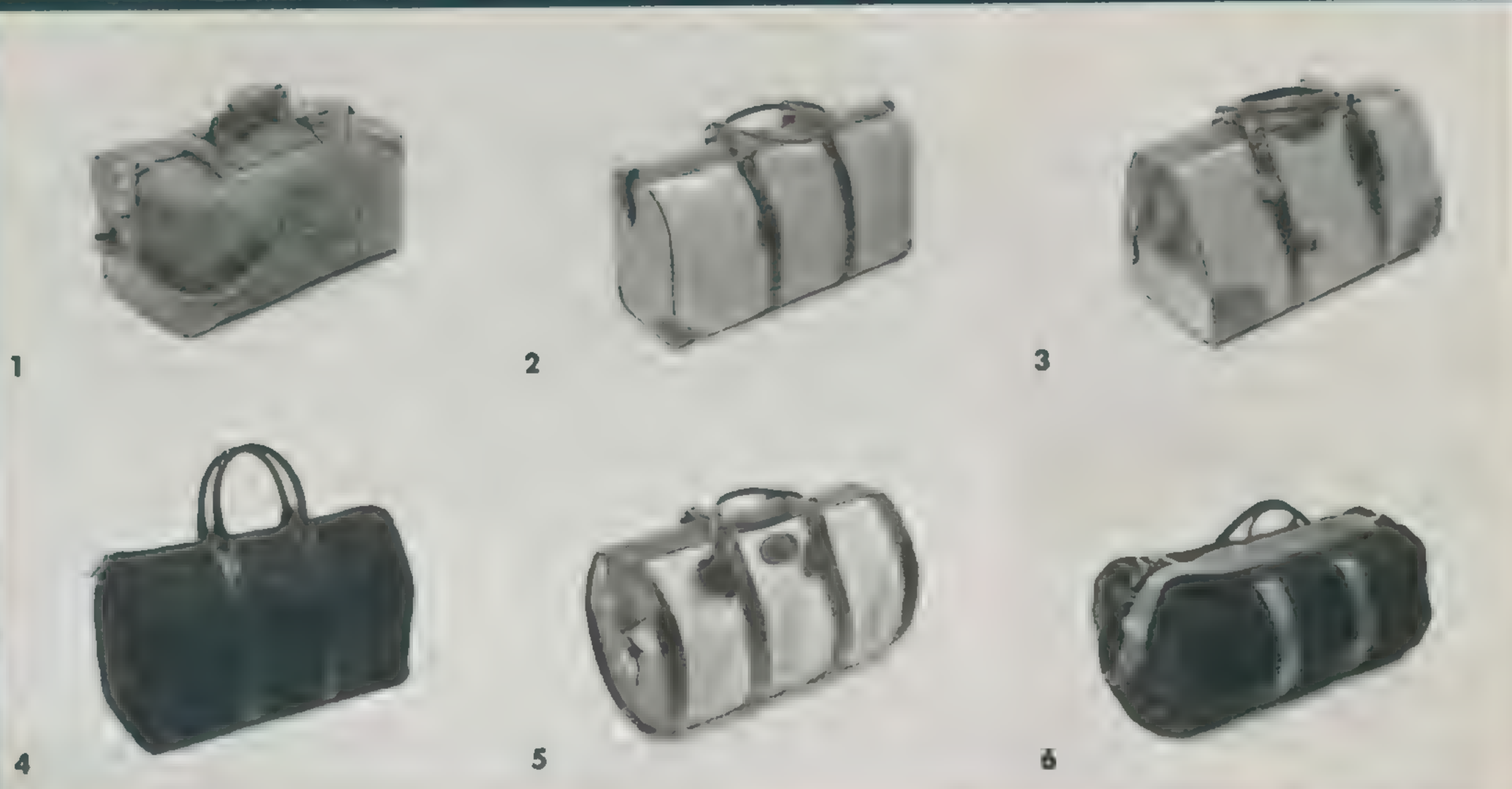
VOGUE PATTERN 1640





## 5 days = 2 carry-ons

For a business week, above—which includes business dinners: Gucci's foldover black canvas garment bag for long skirts, dresses; their cognac suede tote holds everything else.



## duffle packing secret: roll everything!



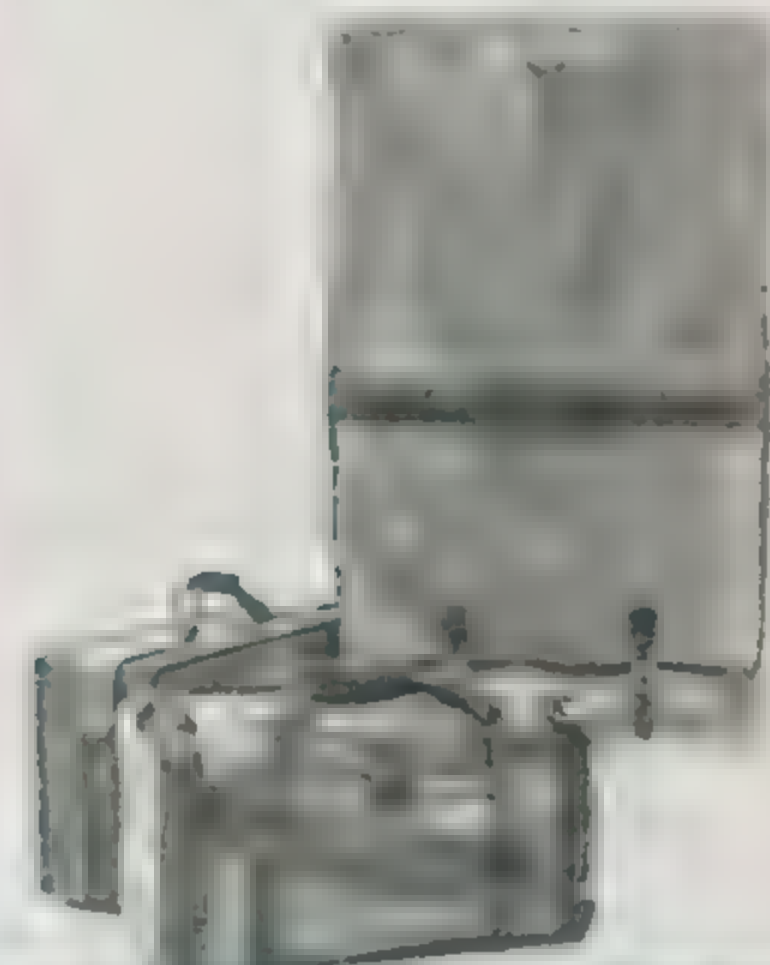
## 2-month travel plan = 3 carry-ons

Canvas with harness belting trim—shoulder bag, foldable hanging bag, gear bag with outside pocket. By Ventura.



Wings' super-soft tan nylon carry-ons—hanging bag with zippered compartment, 3-section suitcase, shoulder duffel.

Green nylon hanging bag, duffel, and leather suitcase. 747 Carry-Ons by Hartmann.



Ishimuro

## Trick bags

Bigger—and smaller!—than they look... The flat black nylon case, top left, unfolds accordion-style into the duffel, left.



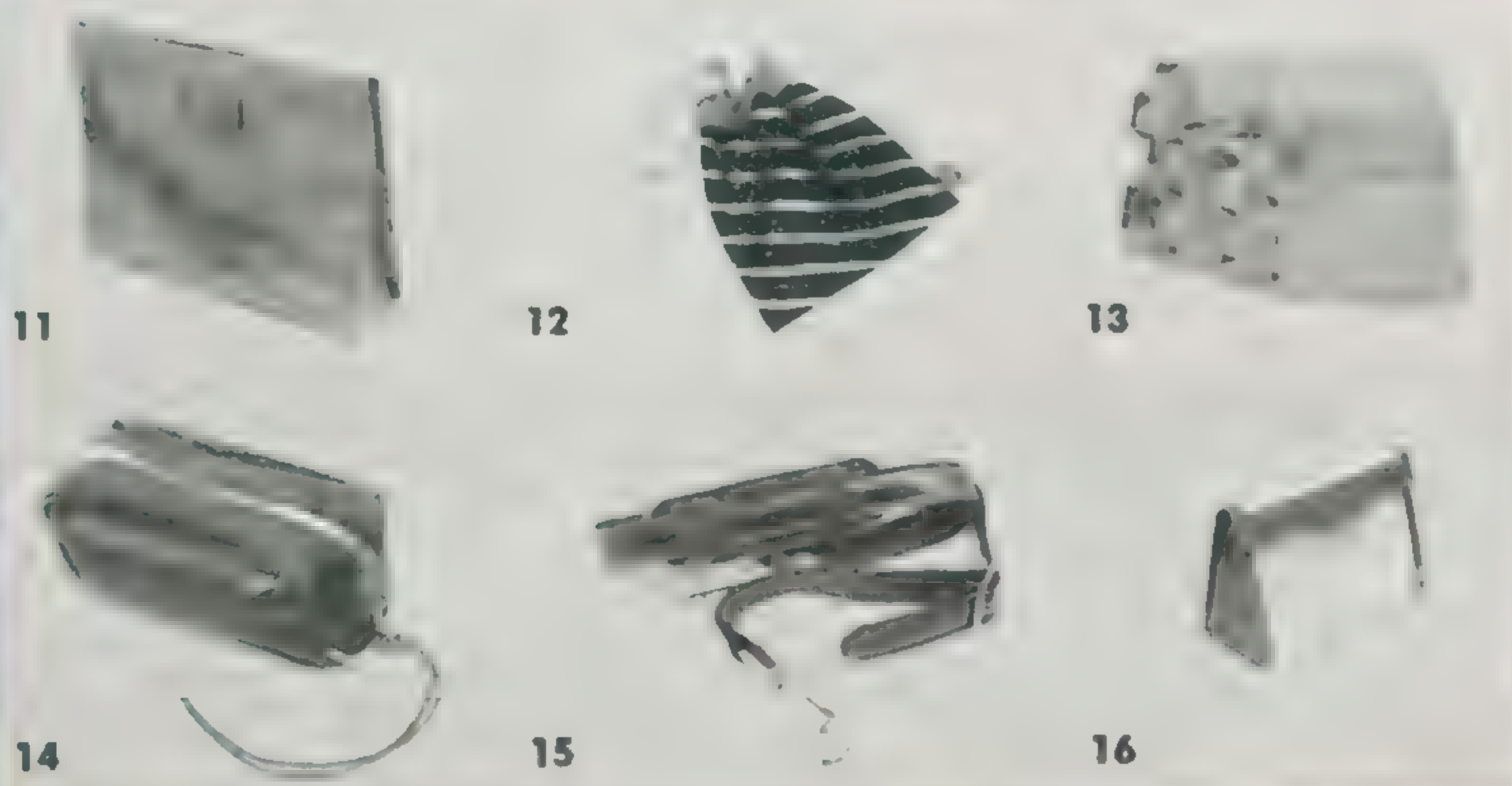
Where do you store the full-sized duck duffel, right? In the neat little matching envelope just below it. T. Anthony.



The expandable suitcase—goes from 2" to 5"—in black glove leather, with outside zipper compartments. By Mädler, left.



## How to organize a duffel



11. All-around helper: rust-colored cowhide kit with snap-frame closing. Anne Klein for St. Thomas. 12. Learn from a man—Brooks Brothers navy/white striped silk drawstring pouch—plastic lined. 13. From keys and cash to makeup and jewelry—L. I. Bean's drawstring cowhide "clutter bags." 14. Waterproof, temperature-controlled, shock-absorbent insulated nylon shaving kit with leather trim, from Hunting World. 15. Lark's adjustable red leather strap—instant shoulder bag! 16. Great looking—Mädler's beige canvas organizer clutch with tan leather.

Easy weekend, below—the kind of oversized tote you never want to travel without, weekend or longer (or shorter!): Carrano's butter-y beige suede... sling it over your shoulder, go!





# Travel smart

The modern way to travel is to carry it on with you—it's the only way to make fast connections and avoid baggage hassle. . . . Opposite, the "everything" carry-on: the soft, unconstructed duffle. 1. Terracotta leather duffle with detachable shoulder strap. Tumi. 2. Gucci's beige canvas with brown pigskin trim. 3. Waterproof—vulcanized-rubber canvas duffle, leather trimmed. From Hunting World. 4. Super-slick duffle—Fendi's black nylon ciré with black patent, and yellow topstitching. 5. Mark Cross canvas-and-leather roll. 6. L.L. Bean's rugged duffle—zippered canvas with detachable shoulder strap. 7. Roberta di Camerino's ultra-soft oiled box calf with wooden trim. 8. Bottega Veneta's calfskin carry-on with shoulder straps. 9. Waterproof canvas bag with saddle leather trim and wide shoulder strap. Bob Lee for Hunting World. 10. The gabardine duffle with zippered side compartments. La Bagagerie.

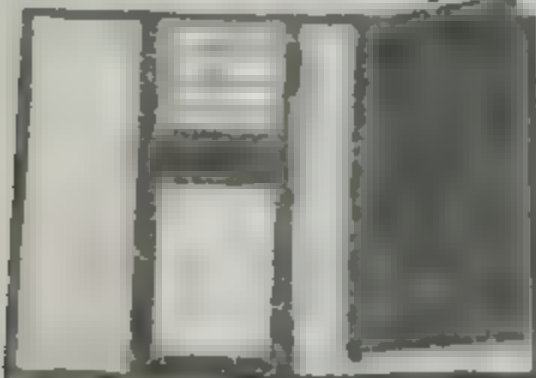
## Travel organizers



Walnut-covered cowhide passport case with pockets for cards, tickets. Prince Gardner.



Passport case with compartments for money, travelers' checks; soft brown leather. By Buxton.



Rolfs's pigskin suède checkbook case with space for cards, license, pen, money.



When we told you that gold is everywhere, we weren't kidding! At right, the golden getaway—our lamé-wrapped adventuress and the new "gold" carry-ons. . . . In tempered aluminum with gold-dyed finish, the 13" x 18" briefcase, top left,—with inside compartments and washable vinyl lining; center, 21" weekend case, lined in brown sail cloth. By Zero Halliburton Aluminum Travel Cases. . . . Bottom right, the dazzler!—the carry-on in gleaming, glove-soft, crushy gold kid. By Claudia Hopper.





## INSTANT WINE- BREATHING TRICK

When you've not had time to let your red wine "breathe," try this magic decanting trick from Baron Philippe de Rothschild (also improves a lesser wine): Using a funnel, simply pour your wine from bottle to decanter and back again—ten times. This gives the wine ten lusty breaths, so that, filled with oxygen, it mellows instantly. For wines that are not older than five or six years and therefore have no sediment, this funneling works almost as well as opening your bottle several hours in advance!



# I nsiders' drink

By Arthur Gold  
and  
Robert Fizdale

"I rather like bad wine," said Mr. Mountchesney; "one gets so bored with good wine." Disraeli, in his novel *Sybil*, as he so often did, had a point. There is poetry in wine and science in the making of it, but what a load of lofty double-talk surrounds the subject. Only Zen Buddhism, LSD, Jerzy Grotowski, and Robert Wilson elicit such mystic euphoria.

Although most of us are not as jaded as Mr. Mountchesney, legendary French wines at legendary prices would be as out of place with plain American food as Bette Midler in a dress by Madame Grès. In general, American food, no matter how good, is better partnered by a simple companionable wine. So save your Corton-Charlemagne, your Château Margaux, and your Dom Pérignon for those nights when you dazzle your guests with the suavest, most subtly complicated French dishes. With simpler French, American, or Italian food, it seems to us, you can drink deliciously appropriate wines at no more than four or five dollars a bottle (preferably less), wines that will enhance the food, brighten the conversation, make you as lovable as you are loving, and even quench your thirst. (The prices we mention here are approximate and apply to New York; check your local wine seller for up-to-date prices when you buy.)

For the French, *vin ordinaire* for everyday use is second nature. In the Midi, a modest rosé, such as a Rémy-Pannier Rosé d'Anjou (\$2.39), is drunk with the aromatic *pissaladière*, *bourride*, and *bouillabaisse*. Or try the Tavel Vin Rosé Château d'Aquéria 1975 (\$4.49). Either wine would be splendid with a chicken sandwich or a lobster salad.

In Brittany, a reasonably priced Muscadet is considered *comme il faut* with anything from a *langoustine* to a buckwheat crêpe. Both the Château de la Bidière (\$2.99) and the Château de Briacé (\$3.29) Muscadets are as refreshing as a dip under a green, white-fringed Atlantic breaker, invigorating with fresh oysters, New England clam chowder, or a delicately steamed fish.

It goes without saying that the full-bodied Spanish red wine Rioja, Marqués de Riscal (\$3.98), in its handsome bottle sheathed in a crisscross of gold wire like a net stocking, is the best wine to drink with any Spanish dish. With a seafood *zarzuela* or a Spanish omelet, however, you might prefer the Rioja, Marqués de Riscal white wine (\$2.99), although it's not as extraordinary as the red.

And, with your own favorite pasta or risotto, you simply cannot do better than a Villa Antinori, Chianti Classico (\$3.79) or Bianco Seco (\$3.50), wonderful wines for

drinking day after day. Perfect with a veal *scaloppine* or a fish soup Italian-style is the Soave Bolla (\$3.59).

As for those epicures, the Chinese, *they* know that great French wine does not suit their food; dry Spanish or Italian white wine is their wise Oriental answer. Pearl, one of the most prestigious Chinese restaurateurs in New York, has made Italian Soave Bolla her house wine and serves no other. When we cook Chinese food, we always serve a Julius Kayser German white wine, either a Liebfraumilch Glockenspiel (\$3.49) or the Piesporter (\$3.69). Of course, these are equally good with the food for which nature intended them, a lovely veal cutlet, a poached fish, or a broiled chicken.

But what to drink with American cuisine is a more complicated question. We remember once being given, on a great ranch in the Southwest, a superb dish of chili con carne with a Romanée-Conti. It was like mating a handsome gorilla with a Tanagra figurine. Mexican beer on the rocks or the too-little-known Rhône Valley reds, such as Gigondas or a Julienas, slightly chilled, would have been ideal with the spicy chili. Or a Spinola Barolo 1967 (\$4.86), an Italian red that is excellent with all highly seasoned food. Or why not go totally native and serve an excellent American wine such as the Beaulieu Vineyard Beau Tour Cabernet Sauvignon 1973 (\$3.95) or the even better Beaulieu Vineyard Pinot Noir 1972 (\$4.79).

## NEW WINE-SIPPING TWIST

Try the Communard, the newest apéritif in Paris. Although it's been drunk in France for over a hundred years, since the days of the Paris Commune for which it is named, the drink is just now swinging back into fashion. It is made like a Kir but with a chilled red wine, usually a new Beaujolais, instead of a white, plus a dash of crème de cassis. We tasted this variation first in a workingman's bistro in Lyon. We were so enthusiastic that we ordered the Communard in the dining room of the Ritz when we returned to Paris; the waiter turned pale, looking uneasily out the window to reassure himself that the barricades were not going up again. Regaining his composure, he turned back to us and said, "Messieurs must mean the Chamonix." By either name, a delightful way to precede a meal.

The wine news in France now is serving the red Beaujolais not at room temperature, not even at the *right* room temperature (which, we have all caught onto by now, is the temperature of a chilly French château or stone farmhouse, *not* of an overheated American apartment), but cold, really cold. The American influence, no doubt. Try a chilled Kobrand Beaujolais-Villages 1975, Louis Jadot (\$3.98) with a perfectly roasted Long Island duckling or with barbecued spareribs, and you have the best of both worlds.

## Secrets of the wine-love set: best wines to buy now (with names, dates, prices), newest ways to serve them

By extension, we like to serve one of our favorite sweet dessert wines, a 1972 Château Nairac Sauternes (\$4.99), straight from an hour or two in the freezer. Gold flakes in a crystal glass. At that temperature it's difficult to distinguish this wine from Château d'Yquem, our absolute favorite at the lordly price of twenty-some dollars a bottle.

Not only are these dessert wines perfect at the end of a meal but their sweetness makes a surprisingly inspired counterpoint to the dark richness of a *pâté de foie gras* or a *pâté* of chicken livers when served at the beginning of a meal.

With a chicken or pork roast, drink "Y," the twin brother of Château d'Yquem, a dry white wine made from the same vines that produce the famous sweet wine. A bottle of

1962 "Y," or "EE-grec" as it is pronounced in French, is rather a bargain at \$3.89. Another bargain is the Beaulieu Vineyard Napa Valley Chablis (\$2.99) with its evanescent taste of the grape, a worthy companion to fish and seafood.

As for storing wine, few of us have the perfectly temperatured space. Why not let a reliable wine dealer do the storing for you, and buy your wine as you need it? One is forever reading about making the perfect little wine cellar out of an apartment closet, but the ingenious (Continued on next page)



## INSIDERS' DRINK

(Continued from page 193)

writers never tell their readers what to do with their leftover clothes. One advantage of the simpler, more robust wines is that they are not as exigent about their surroundings as the great aristocratic wines which, like aging French countesses, suffer from the slightest *courant d'air* and require constant pampering.

Red or white? The color line is fast disappearing. Only the most delicate white-fleshed fish beg for dry white wines. You will be pleased with the Almadén Johannisberg Riesling (\$3.29). We were. Or the surprisingly dry Sicilian white Corvo, Duca de Salaparuta (\$3.74). Or a French Chablis, a Billaud Simon 1973 (\$4.99), dry as mountain air. Or two of our Italian favorites, the Pinot Grigio, Angoris (\$2.99) and the Frescobaldi Pomino (\$2.99), as harmonious as the music of the great composer for whom it was named. Both these Italian whites are better than many a French wine at comparable prices. And both are terrific bargains. And only the reddest of red meats, a rare steak or roast beef, demands a red wine. You can't go wrong with a French Burgundy, a Mercurey 1973, Louis Latour (\$4.95) or the superb Châteaux Grand-Puy Ducasse 1973 (\$3.99) or 1971 (\$4.99). You can stimulate your patriotic feelings with an American Cabernet Sauvignon, either a Paul Masson (\$2.99) or an Almadén (\$3.59) or a Louis Martini (\$3.99)—excellent with that rare steak or roast beef. When you treat yourself to a perfect steak at a state dinner for one, stretch a point and treat yourself as well to a Beaulieu Vineyard Georges de Latour 1971 Private Reserve at \$4.49 the half bottle. And if it's steak for two, the same excellent wine is \$8.69 for the full bottle.

Otherwise you're on your own. Salmon, mackerel, or fresh tuna are just as good or better with a light red Beaujolais such as a Saint-Amour 1974 (\$4.09) or a Château de la Chaize 1975 (\$3.99) instead of a white wine.

If you prefer a white throughout a meal, try a Krieter (\$5.98), a sparkling cousin to champagne, or a Pouilly-Fumé, La Doucette at \$6.99 the bottle.

In fact, the newest way to serve wine is the one-wine-before-during-and-after-dinner

way. Gone, or at least going, are proper French meals preceded by an apéritif and eaten with two white wines and three reds in an ascending scale of greatness and followed by a choice of Courvoisier or armagnac, crème de menthe or Grand Marnier, and framboise, poire, or mirabelle eau de vie. The traditional non-chilled, freshly squeezed orange juice that appeared at the end of the evening was not only a signal that the party was over and the hosts were willing to go to bed but a suggestion, not unreasonable in the circumstances, that perhaps the guests had drunk enough.

Even in America, a company dinner in the good old days was preceded by cocktails and highballs, was served with at least one white and one red wine, and was followed by serious drinking. But now, in both countries, wine has become *the* apéritif, usually a glass of white wine, with or without the drop of black-currant syrup, the crème de cassis that turns the glass of wine into a Kir cocktail, often with an ice cube or two added. (Or now its partner, the Communard, recipe on page 193.)

How frequently one hears the question, "What wine are we having with dinner?" And, if the wine's a red, the guests gleefully drink that, in place of a cocktail as well as with dinner, even carrying their glasses with them and continuing with the same wine after the meal. Many doers prefer not to have to cope with either a confused palate or a hangover.

Our favorite for moderately priced single wine throughout the meal is the Châteaux Grand-Puy Ducasse mentioned earlier or a white Burgundy, Cuvée Latour Bourgogne (\$4.79).

Just as the best way to learn French or Italian is to take a French or Italian lover, so the best way (and emotionally much less challenging!) to get to know French and Italian wines is to make a wine-loving friend. Our French connection is Count Guy de Brantes, who first introduced us to many of the wines we suggest to you. Count de Brantes, vice president in charge of finance and administration of Diane Von Fürstenberg, is one of the most charming Frenchmen living in America and a natural connoisseur of wines. It is he who chooses the superior wines that are served at his wife's new restaurant. Countess de Brantes in partnership with Ludovic Autet has made

Le Coup de Fusil at 160 East 64th Street into a bit of Paris in New York and the new "in spot" for lunch or dinner.

Baron Philippe de Rothschild, whose wines are deservedly world famous and whose wine museum at his château at Mouton in Bordeaux is "worth the detour," gave us this tip for cleaning a decanter. Just fill the decanter with crushed ice and swirl about. If you don't already know it, treat yourself to a Mouton Baron Philippe (\$10.95) or the Château Mouton-Rothschild (\$11.95) with its extraordinary label designed by Picasso.

Speaking of treats, plan to serve at your next grand party a well chilled Taittinger Blanc de Blancs 1969 Champagne (\$25.98), a sumptuous apéritif. Or a very interesting and much less expensive Taittinger Champagne Brut, La Française (\$12.98). And for those unexpected festive moments when one or two friends drop in, always have on hand some splits of Bollinger Special Cuvée Brut (\$2.98 a split and \$64.37 for a case of twenty-four splits).

If you are so vivacious that you don't need bubbles, throw away your swizzle sticks and drink a lovely still white wine new to this country, although long a favorite in France. It's Saran Nature (\$10.58) made at Épernay by Moët et Chandon, the people who make Dom Pérignon Champagne.

Since taste in wines is a very personal matter, a wine-tasting party is the quickest and most amusing way to become acquainted with wines you do not know. Chill the whites and open the reds in advance. Provide eight or ten of your friends with cheese and crackers and ask them to join you in tasting eight or ten different bottles of wine. At the end of the evening, you will know a good deal more about wine—and about one another—and about which ones, friends and wines, really send you.

Salut! Skål! Za zdorov'e! Prosit! Cin-cin! and Cheers!

*Wines mentioned in this article were found among three New York Shops: Sherry-Lehmann, Inc., 679 Madison Avenue, New York 10021, (212) 838-7500; Cork & Bottle, 1158 First Avenue, New York 10021, (212) 838-5300; 67 Wine and Spirits Merchants, 179 Columbus Avenue, New York 10023, (212) 724-6767. ▽*

## YOUNG LOVER

(Continued from page 164)

I knew that eventually we'd have to make a decision—to bed or not to bed (with all its concomitant possibilities of disappointment, pain, unrequited love, unrequited lust), but right now I was enjoying the suspension, the feeling that sleep would never come, that the journey, not the arrival mattered.

It was three in the morning, then it was four, then it was five. Still we were driving around, not knowing what to do, not wanting to part, but not wanting to join ourselves yet either, wanting above all to prolong this delicious tingling sense of brinkmanship.

And then I blew it—blew it characteristically with my goddamn need to put every-

thing into words.

"I feel there's something unspoken here," I blurted out (as we were riding down the deserted Strip for what must have been the tenth time).

"Unspoken?" Josh said, vaguely.

"Possibly you want to take me to bed?" (My heart started pounding with astonishment at my own *chutzpa*.)

"Bed?" he said, as if he'd never heard the word before, as if the object itself were unfamiliar to him, an archeological find, a household item from early Greece no longer in use today and unknown except to specialists. "Bed?" he repeated, with the same stupefied air. "Oh—in New York, I'd be hustling you, but in L.A. everything's so *laid back*."

"So what?"

"*Laid back*. An L.A. term meaning 're-

laxed.' Do you want to come to my apartment? It's very pretty—1920s Spanish L.A. architecture. Very *Day of the Locust* and nostalgic."

I panicked. If I went to his apartment, it would be clear I wanted to go to bed. (It was clear anyway, but I wanted to go on deluding myself.)

"How about the Polo Lounge?"

"Okay," Josh said.

He double-parked his car in front of the Beverly Hills Hotel, as if tentative about the whole venture, or perhaps he was just being polite, trying to show me he wasn't cocksure of being asked to stay.

We went into the Polo Lounge and found it closed.

"Where can we get drinks?" I naïvely asked the weary desk clerk. (Josh and I

(Continued on page 196)



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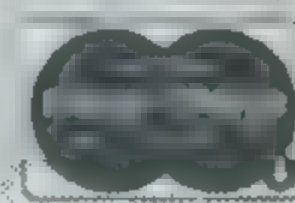
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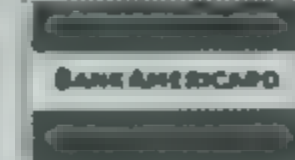
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**" 'You know what's astounding?' I said. 'What?' 'The way I slept last night. I've never slept that well before—with a stranger' "**

## YOUNG LOVER

(Continued from page 194)

were two babes in the woods, Hansel and Gretel in search of bread and water.)

"Room service," he leered. So the decision was made, made by an impartial stranger.

We went obediently to my suite, chastely ordered Tab and ginger ale, and sat far apart, clothes on, with our feet up and our shoes on the bed. I was thinking. What a fling to seduce "a boy." He was perhaps thinking how he wasn't going to make the mistake of confusing me with Candida (thus branding himself forever in my eyes as an illiterate boob, a person who could not tell the difference between literature and life, art and illusion, fiction and autobiography). Perhaps he was determined to be cool, in deference to my authorial sensitivity. Perhaps he figured that men had been hustling me all year, and he wasn't going to join the ranks of the hustlers. But none of those speculations consoled me. All I knew was: I couldn't bear to let him out of my sight. That left it up to me.

We nursed our meager, teetotaling drinks. The ice cubes clinked, meltingly.

"Don't worry, I'm a gentleman," Josh said ambiguously, with an unambiguous nod toward the bed. Awkward conversation as we contemplated it—that mass of king-size upholstery separating us. His sneakers were dirty and, touchingly, had torn laces. The laces on one (the right) were undone. The presence of the bed between us had stopped our bantering conversation. Ice cubes clinked. I coughed. We smoked. Finally, perhaps not knowing what else to do, Josh got up to go.

I can't let him out of my life, I thought. So I looked up, asking to be kissed. And

when our tongues touched, it was somehow all decided.

"Please stay the night." (I shocked myself by saying this. So brazen. So woman-the-aggressor.) "Go park your car."

He kissed me again. We clung like two people who had just found life rafts.

ME: Park your car.

HE (boyish): Promise you won't change your mind.

ME (womanly, reassuring): I won't. Silly.

He went off to park and I (putting on diaphragm and filmy caftan and perfume) thought: I'm crazy. I'm married. He's only twenty-six and I'm his *parents'* friend. God—robbing the cradle.

He came back, he knocked, we hugged for dear life.

Then there were jeans on the floor, and his sneakers with torn laces, and I discovered his chest covered with reddish fuzz soft as mohair, his thick cock, his gentle wit in bed. He fucked as if he wanted to get back inside the womb. My heart was beating so hard I couldn't come. Our rhythms were not in synch yet. He came, groaning for me across forever. And then I slept in his arms as if I'd come home for the first time.

Breakfast in the Land of Oz. Crisp bacon. Orange juice in a bucket of ice. Cube-shaped, metal heaters, bearing Sterno and eggs. I was under the covers, being naked. Josh was striding around in jeans and no shirt, answering the door.

One wilted rose on the room-service table. Josh took off his jeans to keep me company. In mutual nakedness we ate breakfast.

I was astonished at how comfortable he was in his skin. Bennett, who had a beautiful body too, was always hiding it. Pajama-tops, socks, shorts. He was always retreat-

ing from nakedness into clothes. But Josh filled the room with his suntanned skin.

Over the eggs and orange juice, he read me the funnies.

A fling, I was thinking, and then I'll go home to Bennett. I told myself all kinds of lies about how important it was to have this "experience" with "a younger man." I was very pompous and self-important about it. I was doing research for life, not living. Next incarnation, when I knew all there was to know, I'd live. This was just a warm-up.

"You know what's astounding?" I said. "What?"

"The way I slept last night. I've never slept that well before—with a stranger."

Hurt, Josh said, "Do you do this all the time—take men to bed the first night?" He didn't understand what I meant—that he was a stranger but didn't *feel* like a stranger. I had never before been able to sleep in the arms of a man I didn't know well. I would toss and turn, wake up panicked at 6:00 A.M., thinking: What am I doing? What have I done? But Josh felt like kin to me, my long-lost brother. How could I say that without sounding corny? So I held my tongue.

"Do you do this all the time?" he demanded again.

He was insecure, thought me an easy lay. I had to find some words to reassure him. It was premature, it would have scared him away. He was six years younger, my friends' young son, tender shoot. There was a husband at home, a life, a career, that curious houseguest, Fame. I had the feeling my whole life was about to change, but he was broke, young, another generation. How could I have known that a year later, we both would miraculously become the same age? ▽

## YOGURT

(Continued from page 140)

study is needed. "The data are interesting. We'll simply have to wait and see."

Though no medicinal qualities have yet been proven in yogurt, one can enjoy it. Says Dr. Stare: "Yogurt is an excellent product, like all milk products. What I like most about it is its different taste. And taste is the reason most people eat."

### Does Yogurt Restore Intestinal Bacteria?

Encouraged by Metchnikoff's findings several decades ago, much enthusiasm for yogurt still centers on its lactobacilli, organisms which also dwell in the intestines and other body sites. While—without yogurt's help—lactobacilli actually drive off unfriendly organisms by creating a hostile acid environment in the vagina, scientists no longer believe a similar reaction occurs in the intestines. What many people, including some doctors, do think is that eating yogurt may restore lactobacilli to the intestines when these needed residents are destroyed by antibiotics or illness. The sub-

ject is controversial. "But claims that the bacterial content of this food can benefit the intestinal tract are usually not true," said Dr. Stare.

One reason: certain yogurts lack bacteria. "To extend shelf life, some brands are pasteurized after bacteria are added," said Manfred Kroger, Ph.D., associate professor of food science at Pennsylvania State University. "Yogurt is a living product that normally goes on forming acid until it becomes very bitter. You may be able to eat it for a month, but it's at its best for about ten days. Pasteurization stops acid formation by killing the organisms. If a label says 'yogurt made from pasteurized milk,' you're getting bacteria. But if it says something like 'This yogurt has been pasteurized,' you're not."

"The FDA is just beginning to draw up national yogurt standards. Those that don't have bacteria should be called soured milk desserts." One test for bacterial presence; can a product make new yogurt when added to milk? A fruity yogurt will work slowly. One that fails to curdle the liquid at all is

probably bacteria-free.

Even a teeming yogurt will not enable its organisms to flourish in human intestinal passages, bacteriologist René Dubos, Ph.D., member of the National Academy of Sciences and professor emeritus at The Rockefeller University, believes: "The only kind of lactobacilli that can inhabit the intestines are those that come from the species being treated. To populate the human intestines, it would be necessary to have yogurt cultures made with lactobacilli from human beings." According to Dr. Dubos, yogurt-linked longevity may have stemmed from less-than-perfect hygiene. "It is possible, though not proven," he explained, "that the people studied by Metchnikoff used milk containing their own lactobacilli. The human mouth has many lactobacilli. Milk among those people may have been contaminated by saliva as a result of sneezing or drinking from a common container. But when the industry began to make yogurt, they isolated other bacterial strains. The strains cannot become established in human beings." ▽



## WHO LEADS ART?

(Continued from page 163)

Other collectors also were bringing modern art to Philadelphia, Washington, New York in the wake of the Armory show. Although Philadelphia had been an important art center in the eighteenth and nineteenth centuries, by 1900, New York was the unchallenged cultural capital of America, for the many immigrants who settled there had created a rich, stimulating, cosmopolitan atmosphere.

One such immigrant was the German Jew Edward Steiglitz, who arrived in America just in time to fight in the Civil War. His son Alfred was born in Hoboken, New Jersey, but the well-to-do family was both cultured and widely traveled, and Alfred Steiglitz was educated in Europe. When Alfred Steiglitz returned to New York in 1890, it was with a passion, which at the time appeared doomed, to make America the center of modern art. While their paintings were virtually unknown or objects of ridicule in Paris, Steiglitz exhibited works by Picasso, Braque, Matisse, Rodin, and Cézanne in his gallery 291, named after its address at 291 Fifth Avenue, where he also gave Brancusi his first one-man show anywhere.

When Steiglitz visited Paris on buying trips, he usually was accompanied by the photographer Edward Steichen or the Mexican caricaturist Marius de Zayas. On a trip in 1909, Steichen took Steiglitz to the apartment of the American expatriates Leo and Gertrude Stein at 27 Rue de Fleurus where Leo, who painted and wrote art criticism, and his sister Gertrude, who experimented with new types of prose, lived in odd style. Reminiscing about this meeting, Steiglitz remembered a huge room in which "paintings covered the walls from floor nearly to ceiling; a bewildering lot, mainly ultramodern. There was statuary—much, again, completely new to me. Books and papers, covered a long table, very long, at which sat a bald man with eyeglasses and whiskers. Elsewhere in the room I noticed a woman, dark and bulky."

Gertrude Stein's prose was as radical as the art she and her family collected; it was only natural that Miss Stein, who was the daughter of a wealthy American financier and had studied philosophy with William James, should become a patroness of the arts in Paris. Thus it ironically came about, at a time when Proust was chronicling the decline of the aristocratic salons—which had degenerated into social chattering—and lionizing society painters whose manners were better than their canvases, that a Jewish American lesbian blue-stocking should become the Parisian hostess to the best minds of her generation.

For many reasons, Gertrude Stein was born to be an outsider. As an outsider she had a natural affinity for others who denied convention, living marginal bohemian lives on Paris's Left Bank at a time when America had no tolerance for oddballs. In the apartment she ultimately shared with Alice B. Toklas (Leo moved to Italy in 1913), Miss Stein fed the same starving artists whose controversial works were decorating

her walls. The Stein salon was unknown to the snobs who peopled Proust's world, as were the artists and writers who met at Gertrude's Saturday-night open house. In another historical irony, those who served as models for the princes and princesses, dukes and duchesses who sweep in and out of Proust's *The Remembrance of Things Past*, so sure of the superiority of their aristocratic and fashionable taste, are now forgotten; but the names Picasso, Braque, Delaunay, and Matisse are world famous.

It was at Gertrude Stein's open houses that Americans first actually met their European heroes face to face. Among the American artists who frequented the Rue de Fleurus were Alfred Maurer, Max Weber, Jacques Lipchitz, and Patrick Henry Bruce, who persuaded Matisse to hold painting classes. Just about everybody who was anybody in the world of avant-garde art and letters passed through the Rue de Fleurus from 1903, the year the Steins settled there, until the Germans occupied Paris during World War II, forcing Gertrude and Alice to seek refuge in the country and Picasso and Matisse to flee to the South of France. Hitler's war drove the artists out of Paris, for so many years the symbol of personal and artistic liberty, and a great many of them landed in New York where they could once more be free.

When Mondrian, Léger, Héliou and the many Surrealists such as Ernst, Matta, and Masson arrived in New York, they found not only Duchamp as the resident European but collections of modern art far superior to anything Europe had to offer. Katharine Dreier's Société Anonyme, A.E. Gallatin's Gallery of Living Art, Solomon Guggenheim's Museum of Non-Objective Art all had substantial holdings of modern art prior to World War II; but nothing could equal the staggering collection Alfred Barr had put together for The Museum of Modern Art, which opened its doors in 1929. With the best modern art in sight and many of the modern masters themselves in residence in exile from the Nazis, New York artists finally transcended the narrow provincialism of American art to create a truly international style that continued the tradition of French modernism.

Like the School of Paris, which was made up not only of such Frenchmen as Léger and Matisse, but also of such foreigners as the Spaniards Miró, Gris, Gonzalez, Dalí and Picasso, the Dutch Mondrian, the Russian Chagall, and the Romanian Brancusi, the New York School was hospitable to immigrants from many lands. Today, there are still more artists flocking to New York from Europe than there are Americans residing abroad; but, once again, art is a two-way street and ideas are going both ways—east and west—across the Atlantic. There is no way of saying whether Paris can regain what it has lost to New York; but one can certainly predict that the art center of the future will be open to new ideas, diversity, foreigners; that its museums will house the best art, its critics and collectors will be the most open, it will have cheap pleasant bars, cafés, restaurants, and studios. For the time being, New York has these things, but there is every evidence that Paris is launching a major offensive to be Number One again. (More about the Beaubourg neighborhood on page 106.)

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**"She understood that the new arrangement did not mean the marriage was off. It just meant this was the kind of marriage it was going to be"**

## LOVE STORY

(Continued from page 32-R)

"What the hell is this?" he said, slamming down his armful of scripts.

"I called off the date with Pearl and went riding. It was a beautiful day. Did you notice?"

Very slowly, he began to smile. Riding. Reading. Calling off dates with powerful Pearl. He liked it.

"Would you help me take off my boots?"

She explained that she had to push her booted foot against his hand while he pulled at the heel, bracing his palm against the toe. She put her foot up and jabbed it into his stomach. He groaned like a wounded fighter, pulling tentatively at the boot. When it came off, he fell back. Then there was the other one. "Jesus, what a woman," he said. There was dirt on his cashmere sweater.

"Why doesn't somebody make a picture of *Tender Is the Night*?" she said, lying back on the couch, a pleasant aroma of horse emanating from her.

"Who wrote it?"

"F. Scott Fitzgerald."

"A has-been. Saw him the other day in the commissary. Washed up. Sad."

"It's a good book."

"What's the story?"

"Well . . . it's about a woman like his real wife, Zelda, who's terrifically elegant and beautiful, but insane. He's very whole, in the beginning, Dick Diver, that's her husband, but her insanity destroys him. He can't save her. He tries and tries. Just when he thinks she's getting better, she does unspeakable things in the bathroom."

"What does she do? What?"

"Unspeakable means you can't speak about it. You have to use your imagination."

"It sounds like a great picture."

He picked up the *Los Angeles Times* and turned to the entertainment page. That night he told her that the guest room had been made up for her. She was glad to have her own room. He added that she was neither sexy nor cuddly. She was sorry she had not pleased. She could not help thinking that she did not find him sexy or cuddly either. On the landing, he kissed her a familiar goodnight. She understood that the new arrangement did not mean that the marriage was necessarily off. It just meant that this was the kind of marriage it was going to be.

Felice spent most of her time in the kitchen talking to Matty. She had never been allowed in the kitchen at home. Her mother's cook had the reputation of being the best in town, which naturally made her a nervous wreck.

Merv called that afternoon to say that he was going to a Screenwriters' Guild meeting and would not be back for dinner. "Be a good girl, hon-ey." Matty and Harold went out after giving her dinner on a tray.

The night was quiet. Only crickets. She called Neil at the bar and grill he'd just bought. He arrived soon after, carrying an open can of beer in his hand. The silly off-

eye just made him look more cheerful. His eyes were grey, the color of doves. His presence made Felice feel light and laughy. It was nice when he hugged her. Merv's nervous and frail embrace, small cold hands, never gave her the sense of sweet melding she felt with Neil who was so big and warm and stupid, and smelled like sugar wafers.

They rushed to the bar where he mixed them two great big icy highballs. He turned on the radio and they danced to Bing Crosby's recording of "Stormy Weather." Felice, properly, rested her hand on his shoulder, elbow held high. Step, together, step, together, rock, rock, twirl, and DIP. Neil was a smooth dancer. They open-stepped across the hall into the unlighted dining room, lifting their knees high; they were dancing beautifully, they knew. As a final flourish, Felice did a grand back-kick and hit her foot on a side table with a fruit bowl on it. Neil picked up an orange and winged it at her. She caught it, but her return throw was wide.

"Christ," Neil said. "Why do girls throw like pansies?"

"But . . . oh, dummy," Felice laughed.

They refreshed their drinks. Felice was having a lovely time. Everything struck her funny. They turned off the radio and danced without music. She put both of her arms around his neck, draped herself on him, and they stopped dancing. "You're giving me ideas, darlin'," Neil said. Standing close, they laughed helplessly at the picture of Merv coming home to find them making love. What would be more effective, they wondered, the staircase? The dining room table? They decided on the foyer, highly amused. But Neil, very correctly, undid her arms from around his neck. She rubbed the lipstick off the side of his face.

He wandered over to Merv's collection of pistols and solemnly shot himself in the head with each one, replacing them neatly. Then he walked toward her in grave silence, kissed her on the forehead, and went out the door. Felice watched him drive off. She wished she could have gone with him. Filled with soft feelings, she wondered why it was wrong to be with Neil, whom she loved, and right to be with Merv, whom she did not. Nobody approved of her being with Neil. She stood looking out through the narrow window near the door till she saw Merv's car drive in. Then, she went back to the living room and waited.

She could tell by the way he slammed the door that he was in a bad mood. His eyes were dark and guarded, clever; he was always figuring.

"The comrades voted themselves in again," he said. "Some election. We might as well have stayed home."

He came over to her and sniffed.

"You've been drinking."

"I had a couple of drinks. . . ."

"I hate the smell of liquor on a woman's breath," he said. "You'll end up a drunk."

"Like my father?"

"Yes, as a matter of fact, yes. Like your father. What are you dressed for?" he asked then, "a costume party?"

"It's called a dirndl. It's Swiss. I like it."

"Don't you ever wear negligees, things like that? Soft things?"

"They get in my way."

He sighed. "You're a fun-ny girl. That figure . . . what a waste."

"Waste?"

"You had me fooled. I thought you were a woman."

Felice felt all of her muscles tighten. She was going to be told that there was something wrong with her, that whatever she wanted to do, naturally, was against the rules, alien, even abnormal. She had heard it so many times before.

"Sit down," Merv said. He sank into a wing chair by the fireplace. She sat on the floor, leaning her head against the arm of the chair. She very much wanted a nice consoling brandy but she was afraid to mention it. He took a deep breath, studying her.

"When we're with friends," he started out rhythmically, as though embarking on a dramatic soliloquy, "why don't you give out with the culture? Why don't you tell them about Edgar Allen Poe and Percy Bysshe Shelley and that his wife wrote *Frankenstein*? Huh? Why don't you ever say anything? Come on, honey, give a little."

She looked back at him silently.

"Do you ever laugh?" he asked.

He reached over and took a cigar from the box on the table. She lit it for him.

"And French," he said, "You can speak French. Do you know what that means, to speak *French*? I think I'm lucky I speak English."

"I don't speak it very well," Felice said. "You see, at that school, we all hated the Madame, and we weren't allowed to speak English, so we spoke French, but we pronounced it like flat American. We pronounced every single letter." Felice grew more animated, remembering. "It came out so funny: 'donez-moey la pain,' 'bon sewer.' We pretended we thought O'Revoir was the name of an impressionist painter. But anyway, none of us learned to speak so that we could be understood."

He looked at her incredulously.

"How clever can you get?"

"It was fun," she said lamely.

"Do you have any ambition at all? Do you ever want to be anything?"

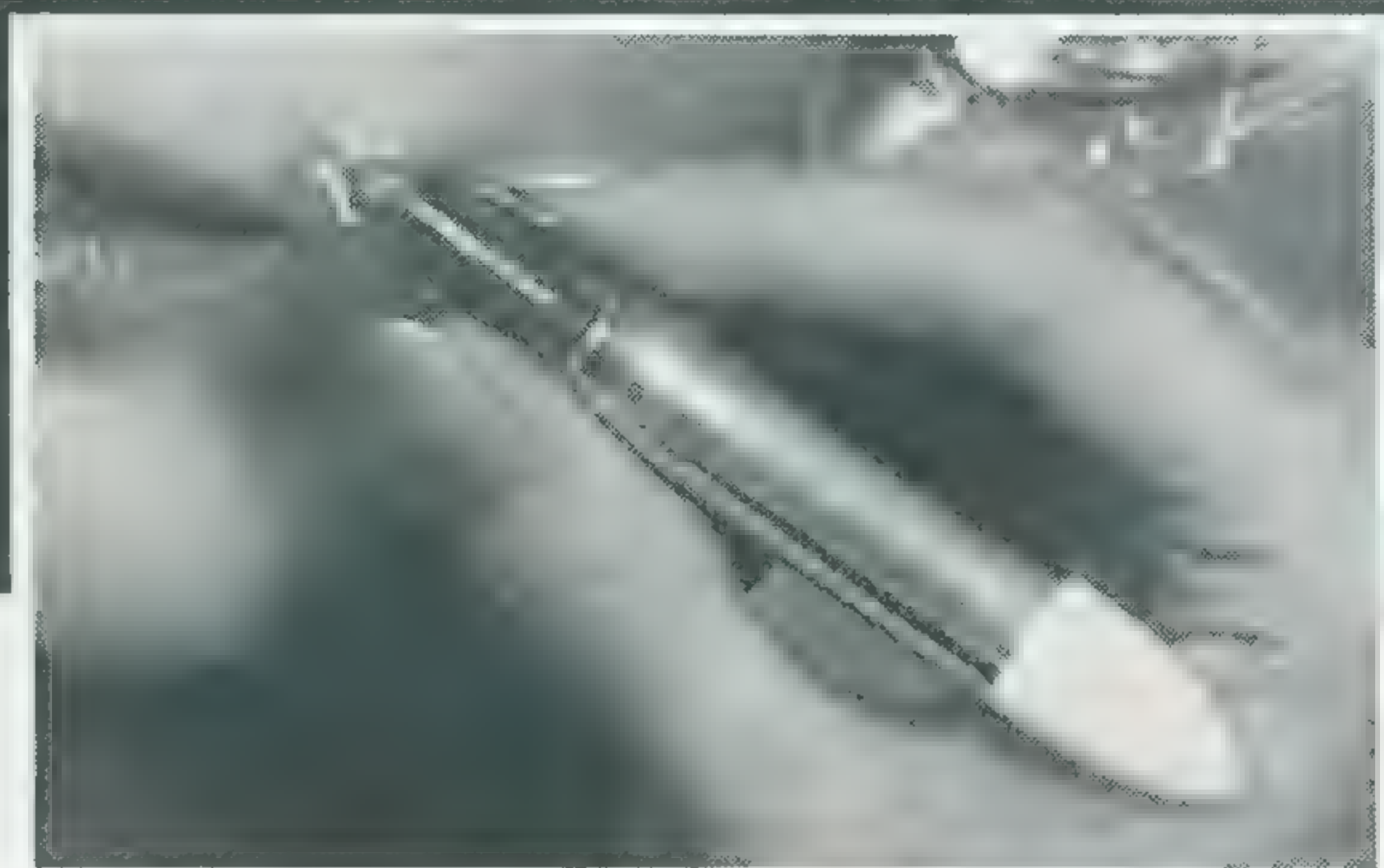
A torrent rushed through her mind. To BE anything? What did it mean? It meant you could not be yourself, as you were. That was out of the question. Be his wife? Was that being something? She wanted to tell him about sports, being outdoors, the pleasure of movement, strength. It was wonderful to be strong, wonderful to be out in the sun, in the cool buoyant water, on the white snowy slopes. She wanted to tell him that she had been at a resort once, Arrowhead, the place was rundown, it was the end of a very bad season. She loved the country there, northern country; a quiet, wooded terrain. She imagined the vanished Indians going silently along the paths in their moccasins. The horses, too, were sweet-tempered, calmly trusting, as though nothing bad had ever happened to them.

(Continued on page 202)



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# "Providence" moviemaker Alain Resnais on violence, films, beautiful women

■ By Frederic Tuten

There were rumors about *Providence* while the film was still being shot in the summer of 1976, transatlantic gossip trickling from Paris to New York. By late winter—although no one had seen a completed version—the word was that Alain Resnais had created a masterpiece on the order of his earlier films *Last Year at Marienbad* and *Muriel*. Arriving in Paris to meet Resnais and to see the first screening of *Providence*, I was anxious. I wanted this film to be a masterpiece.

I left the screening troubled. That the film was beautiful, that it ranked high in Resnais's canon of films, that it had a greatness of its own I was convinced, although I wasn't sure why. Here was *Providence*, the story of an aging novelist mentally composing what may well be his last novel, a verbose souvenir of guilt and self-justification, set in an indefinite time, an indefinite place where the aged are hunted down in forests, corralled into stadiums to await their execution. John Gielgud as the writer and Dirk Bogarde as his despicable son were perfect enough, but Ellen Burstyn, fitted out in Yves Saint Laurent costumes, looked as if she were still slinging hash in *Alice Doesn't Live Here Anymore* and taking acting lessons on the side. There was enough oily British intellectual sophistication in David Mercer's script to drive the Monty Python crew into fits of satiric bloodletting. Only after the second screening did I realize where this film's immense beauty lay: in Resnais's shaping of his materials, in his pivots in tone, in the way his camera transported rooms, trees, humans to a transcendental sphere. Mercer's script wrapped human reality and its attendant irrationality into a coherent manageable parcel; Resnais recontoured that reality visually into an experience beyond explication. How he accomplished this I don't know. It is his own high magic.

Resnais's films may not generate much emotional heat, but neither does Resnais. He is an interior man, formal, seemingly imperturbable, not a glacial presence but certainly one apart. As an only child growing up in a conservative Catholic family in Brittany, Resnais was solitary, lonely, finding compensation in reading—folk tales, fiction, romance. At eleven, he tried using his schoolmates as actors to make an 8mm film of the popular mystery stories *Fantômes*; at fourteen, he went to live with his grandparents in Paris, thinking he would eventually become a pharmacist, as were his father and maternal grandfather. "Not that I like pharmacy, but I thought I could finish work at 4 P.M. and be free to roam the Paris streets, to go to the cinema."

By the time he was twenty, Resnais had given up plans for pharmacy and for act-

ing, as well. He had imagined himself playing in and directing his own theater troupe—and actually had minor roles on the stage—but he soon knew he could not be the fine actor he wished. Resnais loved actors, believing then, as now, they are "the most interesting people in the world, open to life." To remain near them, he studied film editing, working in his early twenties as an assistant director, eventually to direct his own shorts—classics now—on Van Gogh, Gauguin, La Bibliothèque Nationale in Paris. He was thirty-seven when, in 1959, *Hiroshima, Mon Amour*, his first feature, established him as one of Europe's most original and complex directors.

For all the critical acclaim, Resnais has never made money. Even if he should, it is unlikely that this serene man would ever change his mode of thinking or living. He owns no house, land, paintings. I thought I recognized his wearing the same neat blue-grey sports jacket, the same grey trousers he was wearing when we first met in 1971. He does not wish to travel to new places, wanting only to reexplore those cities already visited: Brussels, London, Florence, Venice, New York. "Old age," he says smiling, "keeps me settled." Resnais's "sentimental life" appears settled, too: marriage in 1969, in New York's City Hall, to Florence Malraux, daughter of the novelist and art historian André Malraux, was the official acknowledgment of a relationship that began in 1964.

Resnais shows no psychic tics, no fissures in his composure. Perhaps he is one of the few remaining pre-Freudian humans. I would love to know when the lunatic streak in him appears. "Only Florence sees that," he says, "but I feel full of anxiety." He does not drive a car, fearful of accidents, "to be mangled." He is least anxious when he is shooting a film.

For all Resnais's apparent constancy, there are some paradoxes. Resnais lives a spartan's life, but his films show a love for the luxurious, for a high style in fashion and decor. His films fracture linear time, but his own personal sense of time calculates its whereabouts to the instant: "I shall be ten to twelve minutes late," he phoned to tell me the morning of one of our appointments.

Resnais admires equally Henry James, Raymond Queneau, Flaubert, and that pulp-pop genre of weird and fantastic literature of which the American, H.P. Lovecraft is the genius. Several years ago Resnais wanted to make a film about Lovecraft but, as with many of his projects, Resnais could not raise the money. His taste in art leans toward the Surrealist and "narrative" painters—Max Ernst, Balthus, Magritte—but he lights up when speaking

(Continued on page 202)



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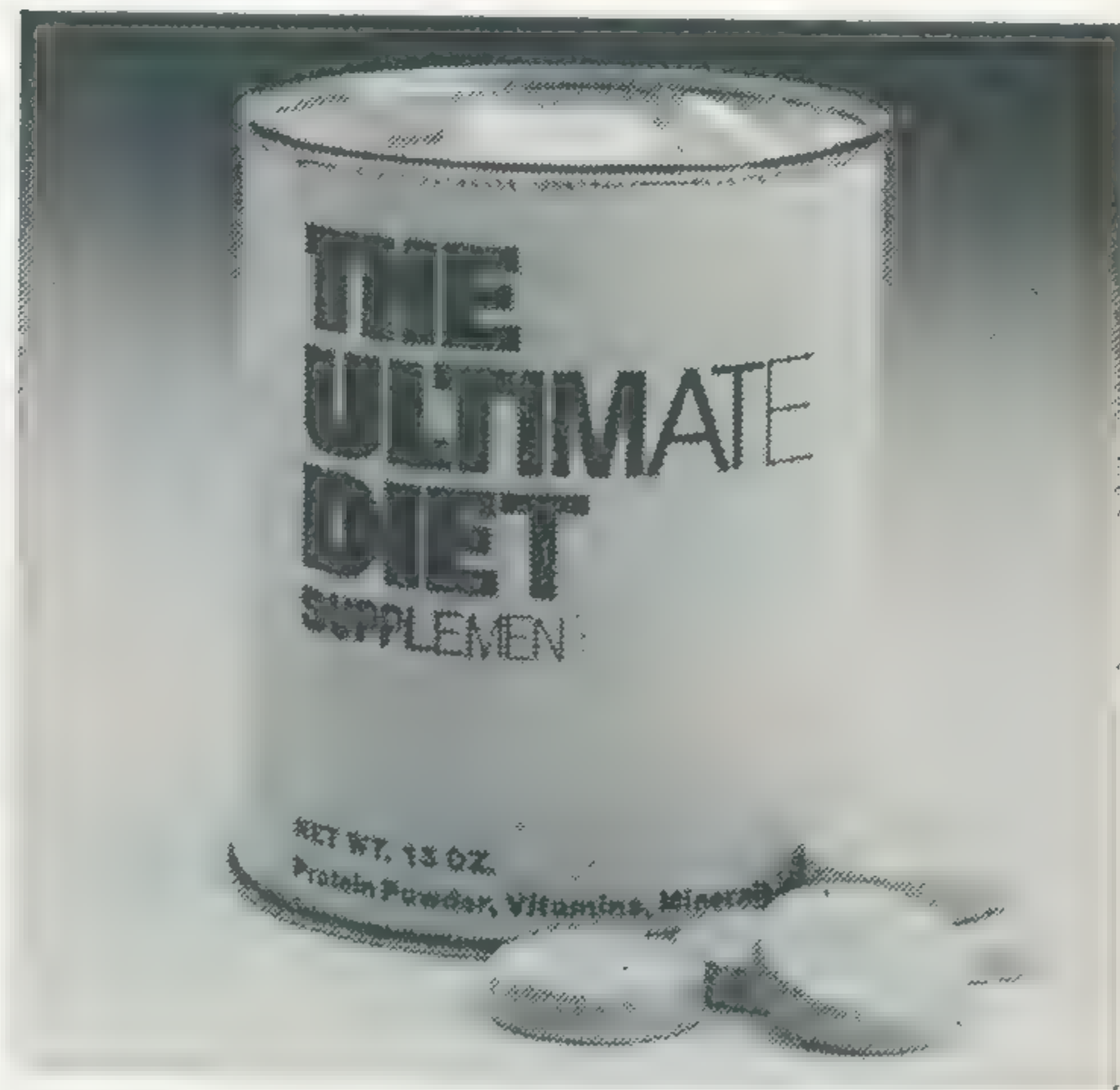
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## LOVE STORY

(Continued from page 198)

She'd gotten on well with the man who ran the stable and longed to ask him for a job caring for the horses and taking people out on the trails, but she hadn't dared. How could she tell Merv about all that? She knew it was not exactly an ambition. She didn't want to be *something*; she wanted to be *somewhere*.

Her silence infuriated him. He leaned forward, grabbed her chin in his hand, and peered angrily into her face. She looked back at him, her eyes pale blue, vaguely troubled.

"A little rich girl," he said. "You got everything handed to you. You don't have to worry about one damn thing. Did you ever sweat—in your life? Wonder where your next meal was coming from? How you were going to pay the rent? Well, your father's going to be out on his ass, where I'll tell you confidentially, he belongs. Then what are you going to do, Miss Boarding School?"

"I guess I'll have to go live with Mother," she said.

Merv lay back. He stared at the ceiling, blowing smoke from the cigar.

Eventually, they went upstairs. Merv held her hand. In the hall, he put his arms around her. She stood straight up, holding herself together. "What's wrong with you?" he said, letting go.

"I don't know," she said.

She went to her room. There was a big piece of chocolate cake and a glass of milk on the bed table. Matty. If only Matty had

owned this house and invited her to come to stay.

She woke very early, six o'clock, packed her clothes and tiptoed downstairs. She peeked into the kitchen. It was empty, clean, and still. She thought of leaving Matty and Harold a note, but it seemed too dramatic. She would send them a present. Such a present! She couldn't think what, right now, but something really terrific. Later.

She dialed Neil's number. "I don't think I want to stay here anymore," she told him.

She was so glad to see his old, dirty car, top down (it wouldn't go up) pull into the driveway. She walked past the now familiar, already forgotten white roses and geraniums, carrying her boots, purse, suitcase, and copy of *Tender Is the Night*. The new black evening gown was left behind.

She was afraid to go to Pearl's. After coffee in an all-night diner, Neil drove to her father's house. Neil still lived with his parents, so she couldn't go there. They did not believe in having Jews for friends.

Her father's living room smelled of liquor and cigars. There were glasses all over and ashtrays crammed with butts. The curtains were drawn, but the sunlight crept around the edges.

Two weeks later, Neil went to Phoenix on business. He never came back. As far as she knew.

\* \* \*

Producer: Raoul, I think it would be a great change of pace for you to do a very tender love story.

Jack Warner: Look, a tender love story to Raoul Walsh is to burn down a whorehouse. ▽

## PROVIDENCE

(Continued from page 200)

about Buster Brown, Dick Tracy, Tintin, Terry and the Pirates.

At whatever turn, Resnais gives off the sense that he knows or cares little about the world, except for the world of art and imagination. He originally was attracted to David Mercer's idea for *Providence* because of the theme "of the will to survive through imagination." As an ideal, he wishes to create a cinema on the formal planes of a harmonious architectural construction. "to make a film an esthetic object." His films often have infuriated critics, especially those who wish art to tell something true about "human nature" or wish it to solve social problems.

It is not *politics*, in the special way understood in France or Europe, that interests or involves Resnais. "I have a political

view only in the 'reactive' sense—against tyranny, against the repression of individual liberties, and chiefly, emphatically, against violence." For Resnais, the human mind is yet undeveloped, divided between its primitive, basest desires and its capacity for creating a humane civilization and culture. "We have a way to make violence look like humanitarianism."

Through science we may one day discover a method to bring the mind into harmony with its highest self; but as of now, Resnais can have no faith, no belief in any one political, ideological sphere. Where does that leave him? "With art, with the love of beauty that emanates from art in all its expressions, whether from the beauty of a statue or from a beautiful woman walking along the Champs-Élysées."

Right now, Resnais's faithlessness leaves us with the beauty of his films, with *Providence*. ▽

## SUN & YOU Medical Treatment, continued

(Continued from page 145)

face of the cornea which produces extreme pain that will develop within five to six hours. When we patch both eyes, it will disappear over a period of 12 to 34 hours. It's a superficial injury and nothing permanent, but it is agonizing.

HARBER: At many health clubs, people

have actually received sunburns to the corneas of their eyes from sun lamps.

LUBKIN: People think they're keeping their eyes closed, but they really aren't. They don't realize how often they're opening them to look around. You must put some device on the eyes, even if it's only wet cotton, to keep them closed. Ultraviolet rays won't penetrate a closed eyelid.

### First Aid for Sunburn

DANIELS: Aspirin helps if you get burned or have been exposed and are in the time



interval before the sunburn really develops. If you go to a doctor, he can give steroids. **HARBER:** In addition to aspirin's analgesic effect, it may also inhibit some of the inflammatory process.

**BRAUER:** A tub filled with water that is cooler than body temperature is comforting, soothing, and very beneficial. If an individual returns home from a day's sun exposure and sees that the exposed area now is bright red and beginning to feel warm, one of the nice things to do is get into a tub of cool water, be comfortable, and not panic. It's better not to put creams or moisturizers on the skin but to use only talcum powder on it.

**HARBER:** Most people feel exceedingly warm from the sunburn and many of the preparations they put on increase that feeling. Unfortunately, some people who apply what are called topical anesthetics (which are in many of the sunburn-relieving preparations) develop reactions to them by becoming allergic to the material that is supposed to take away the pain. Benzocaine is one of the agents that has often caused trouble. That doesn't mean it may not be safe in 99 out of 100 cases, but the one in 100 can be a very unfortunate individual.

**DANIELS:** When we get this history of a patient with a sunburn that started to get better and then got worse, we immediately suspect one of the anesthetic preparations. In that case, we're dealing with a contact allergy rather than with sunburn.

#### Sun and the Breasts

**HARBER:** Our knowledge of melanin indicates that if there is pigment in the areolar areas (the rings surrounding the nipples) as well as in the nipples, they will be more protected against damage from the sun than nonpigmented nipples or areolae. The amount of pigment is usually a function of previous pregnancies, contraceptive pills, or estrogen-type therapy.

**LUBKIN:** Breasts are not likely to be exposed to the sun very much. There is the same danger to them from sunlight radiation as there is to other areas. This has nothing to do with the usual breast cancer which is an entirely different thing arising in the inner epithelial structures.

#### Sun Blocks

**BRAUER:** Sun blocks can help a great deal. This country is now witnessing a new regulatory effort to apprise consumers as to how much they can protect themselves. The Food and Drug Administration has sponsored an over-the-counter review panel which is considering the area of sun-protective agents. In the near future, we're going to have a numerical system which will let consumers know how much protection they can reasonably expect to get within certain limits. I say "reasonably" because it is influenced by the manner in which these agents are used as well as abused.

In the near future, a consumer will be able to decide how much protection he or she wants and to buy a product that will be defined by a number. For example, a product that has the number 8 or above will offer almost complete protection. This means there will be no redness, tanning, or visible effect from sunlight. It will be an almost total block. These figures are going to be laboratory determined. None of us knows precisely what the term will be. At this time it looks as if the most likely term will be

"protection factor" or "PF." You'll be able to go to a store counter and read the product label for its protection factor. If it's 8 and above, there's a lot of protection. If it's between 4 and 6, there's moderate protection. If it's under 4, there's minimal protection and if it's less than 2, there's virtually no protection.

Sun blocks work in two ways. The one we know best is the one that's most esthetic. This is the chemical screen that doesn't impart any color or camouflage. It's a chemical agent that absorbs the electromagnetic radiation—the ultraviolet light—and converts it into an energy of a lesser magnitude. As such, the degree of sun damage to the skin is limited. Of course, this chemical gets exhausted in doing this kind of work, so it must be replaced. How often it must be replaced depends on the physical effort of the individual. For example, if he or she is playing tennis and puts on a product that can be wiped off with a towel or washed off with perspiration, it will have to be replaced frequently. If a person is in a cool area in the shade, I would say it should be replaced every couple of hours. If a person is perspiring, it should be replaced every 30 or 40 minutes.

The second type of screen is an opaque paste that acts like a parasol. These pastes are difficult to use. Individuals other than those made ill by sunlight don't want to use them because they look like clowns when they're applied. These chemicals are different from those of local folklore. Each beach or pool has a formula handed down from a great-grandmother; take baby oil and mix it with iodine to promote a tan is a common one. That's unadulterated nonsense.

**HARBER:** As I mentioned, we would all like to have a safe pill that is completely innocuous that would either prevent or repair sun damage. It doesn't exist. We would also like to have a topical preparation that would be cosmetically acceptable, entirely efficacious, have no allergenic or irritant properties, not smell or stain, not be altered by the sun, stay on the skin after easy application and be available at a reasonable price. That doesn't exist.

Everything I say after that is a compromise. Individuals vary, the amount of sun also varies with time and season, and outdoor activities vary. In spite of these variables, certain generalizations can be made. Our goal is to be able to classify individuals or to enable them to classify themselves as to whether they tan or burn easily. Knowing this, it would then be possible to predict with relative assurance what type of preparation would be safe to use during specific periods of time. This goal should interest all women concerned with their complexions and general skin appearance. We do hope to reach this goal relatively soon, but a great deal more research is needed to find out the actual nature of the sun's damage to the skin, what are we protecting against, how we can prevent skin cancers, and how we can develop even safer and more effective preparations. The actual sunscreensing chemicals that have the property of physically absorbing those wavelengths that we think are responsible for the bulk of skin damage are well known, but the keystone for protecting the skin from solar damage still relates to the age-tested maxim, "everything in moderation." ▽



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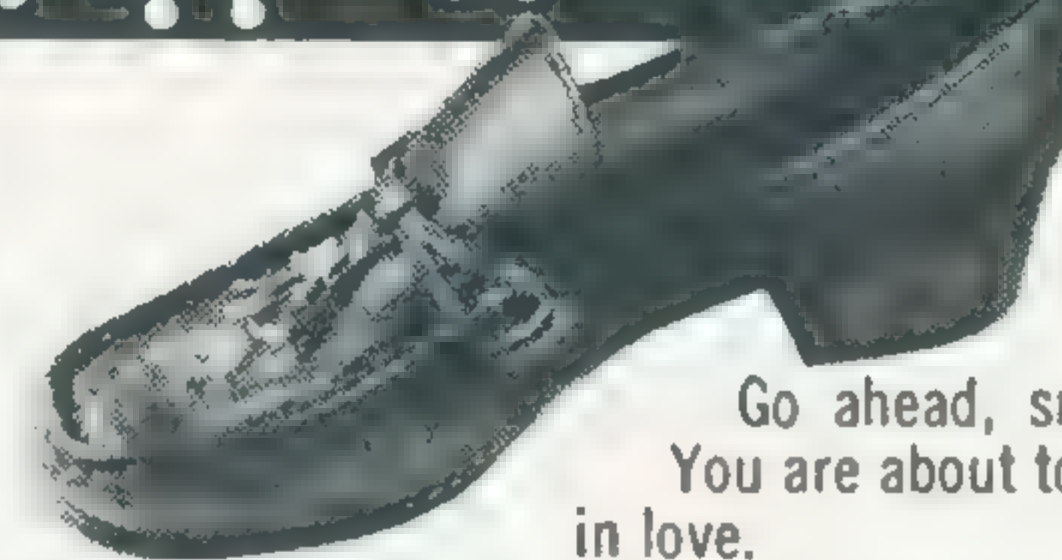
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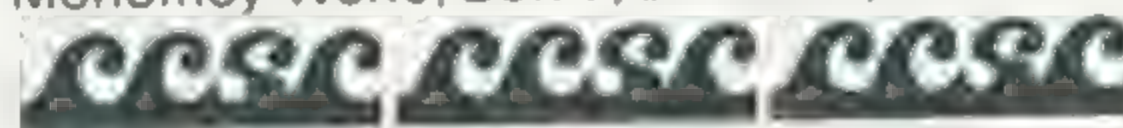
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## Boys' & Girls' Camps

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Write to those  
camps which  
interest you

The Directors of the summer camps, schools, and travel groups listed here will be very glad to give you further information.



## Girls' Camps

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For Girls 7-16



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## Girls' Camps

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## Girls' Camps

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### LONGACRES RIDING CAMP

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*Write* to the camps  
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information and catalogs

## Boys' Camps

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Listed in Vogue's Camp Directory are both summer schools and camps. Heads of schools like to know the age and grade at present, course or courses preferred. Directors of camps appreciate receiving information on age and desired activities. Should you wish further information, just fill in this coupon and mail to Vogue's School & Camp Bureau.

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For boy: \_\_\_\_\_ girl: \_\_\_\_\_ self: \_\_\_\_\_

Age now \_\_\_\_\_ Grade now \_\_\_\_\_

Location preference \_\_\_\_\_ Special interests \_\_\_\_\_

*Vogue's School and Camp Bureau*

350 Madison Avenue, New York, New York 10017

4-77



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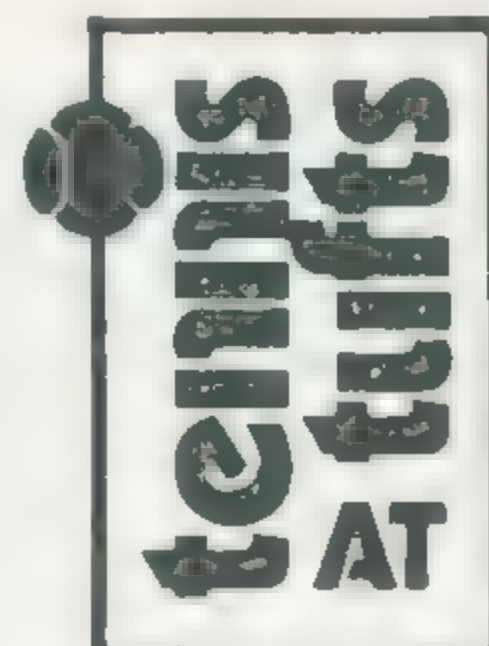
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6 wks., all-inc. from West Coast \$1,825.00 plus tax. Write for Brochure, please incl. Tel. Number.

Mary V. Wallace, Registrar. P.O. Box 1656, Kailua-Kona, HI 96740 or Tel. Max Dougherty, Director Mainland Ofc. (213) 332-2174

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## Girls' Schools

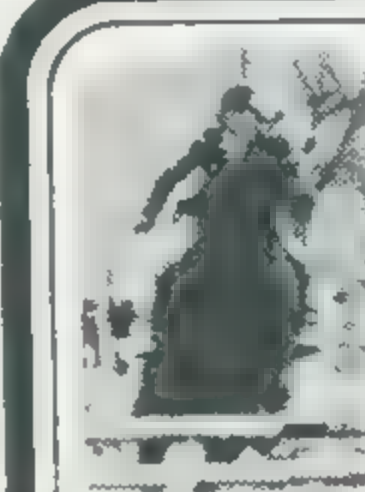
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Dr. D.G. Grier,  
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*Write* to the schools listed here for further information and catalogs

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Listed here are good schools offering courses to meet both present and future needs.

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## FASHION AND ACCESSORY DETAILS

**PAGE 46:** Center left: Silver hair combs by Joanne Cooper-Peter M. Silver Studios. Both, at Kenneth Salon; Gallery Camino Real, Boca Raton. . . . Center right: Hammered vermeil hair comb, Editions by Helen Z. At Bergdorf Goodman. **PAGE 119:** 1. Nike running shoes. \$23, at Paragon. 2. Ralph Lauren Active Sport. Top, \$28. Pant, \$38. Saks Fifth Avenue; I. Magnin. 3. Tea Shirts. Tank top, \$19. Pants, \$38. The New York Jax; Theodore, Beverly Hills. 4. Helene Sidel. \$16. 5. Judith Lowe. \$15, at Saks Fifth Avenue. 6, 7, 8. Rudi Gernreich for Lily of France. Bra, \$6.50; briefs, \$6.50; bikini, \$5.00. All at Saks Fifth Avenue. 9. Uniroyal Cougars. \$18, Gimbels. Uniroyal Badgers. \$15. Adidas. \$34 and \$30, both at Paragon. 11. Montage. \$19, Mid-April, at Madison's, Columbus and Milwaukee. 12. Mickey Lyons Rangear. \$22, at Saks Fifth Avenue; Hudson's. 13. Tric-Trac. Tank top, \$10. At Saks Fifth Avenue. T-shirt, \$10. At Henri Bendel; Frederick & Nelson. 14. Red Lion. \$1, at Racquet Shop; Maas Brothers. 15. Don Kline. \$12. Bonwit Teller. 16, 17. Visor, \$3.50. Hat, \$7. Both, at Tennis Lady. 18. Tennis Lady hat. 19. Danskin. \$13.50, at Altman's. 20. Calvin Klein. \$25, at Altman's. 21. AMF Whitely Professional Jump rope, \$10. Herman's World of Sporting Goods; Emporium. 22. At Hammacher Schlemmer, \$10. 23. Tretorn, \$38. At Abercrombie & Fitch. Ferragamo, \$42. Saks Fifth Avenue. Amalfi, \$45. Lord & Taylor. "Safari" boot, at Bob Lee for Hunting World, \$25. ALL PRICES ARE APPROXIMATE. **PAGE 122:** Earrings, Necklace, Yves Saint Laurent-division of Carnegie Industries. At Saks Fifth Avenue; Neiman-Marcus. **PAGE 124:** Calvin Klein camisole (Lafitte), pants (Hamilton Adams). Richard Charles Glasse earrings. **PAGE 125:** Terrafirma cuffs and pendant at Bloomingdale's Cul-de-Sac; Neiman-Marcus; I. Magnin. **PAGE 126:** Mary McFadden gold bangles. At Bonwit Teller; Neiman-Marcus; Charles Gallay. Sandals by Casadei. **PAGE 127:** Bronze cuff by Patricia Von Musulin. At Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour. **PAGE 130:** Left: Halston Limited Edition Beachwear maillot of Antron nylon and Lycra (Milliken). About \$42. May, at Bergdorf Goodman; Neiman-Marcus; Neusteters; Robinson's, California. . . . Right: Roxanne maillot of Antron nylon and Lycra. About \$36. Lord & Taylor; Jordan Marsh, Florida; Higbee's; Goldwaters. Cuff, Cara Croninger for Geoffrey Beene. **PAGES 134-135:** Left: Cathy Hardwick cotton/nylon turnout (Hardwick Knitted Fabrics). Top, about \$36. Shorts, about \$20. Late April, Lord & Taylor; Wanamaker's; Godchaux's; Sakowitz. . . . Center: Ultrasport by Ruth Brahms cotton and polyester outfit (Dan River). Top and pants (pants not pictured), about \$66. Shorts, about \$24. At all Tennis Lady Shops. . . . Right: Casteljacob cotton jogging suit. T-shirt, about \$110. Trousers, about \$60. Saks Fifth Avenue; Sakowitz; Country Club Fashions, L.A. Headband from Red Lion. **PAGE 138:** Top right: Omega watch, about \$99. At Altman's; Robinson's. . . . Bottom left: Donna Karan and Louis Dell'Olio for Anne Klein & Co. Shirt, about \$64; shorts, about \$72. At Elizabeth Arden; Jordan Marsh, Florida; Swanson's on the Plaza; Bullock's. Frank Olive hat. Mat Sac by Helen MacGregor at Henri Bendel. . . . Bottom right: Cathy Hardwick, see page 134. Nike running shoes at Paragon. Trimfit terry socks. Fieldcrest towel. **PAGE 139:** AMF Head Sportswear maillots. Left: About \$32. Center: About \$28. Right: About \$34. All available at Saks Fifth Avenue; Garfinckel's; Shillito's; Harzfeld's; Frederick & Nelson. **PAGE 142:** Top left: Portfolio by Perry Ellis. Cotton striped shirt (Threadtex), about \$30. Altman's; Famous-Barr. (For a better look, see page 186.) . . . Top right & bottom left: Fieldcrest towels. . . . Bottom right: Donna Karan & Louis Dell'Olio for Anne Klein & Co. About \$140. Mid-April, at Bloomingdale's; Woodward & Lothrop; Harzfeld's; Robinson's, California. Glasses, May Optical, courtesy of OMA. **PAGE 146:** Left: Charles Suppon for Intre Sport. About \$70. Bloomingdale's; Saks-Jandel; John Baldwin; Lillie Rubin-South and West; Swanson's on the Plaza. Gold earrings by Joanne Cooper-Peter M. Silver Studios at Kruger Gallery. Glasses by May Optical, courtesy of OMA. At eye care specialists. . . . Top right: Dorothee Bis wool and acrylic sweater. About \$105. Dianne B., N.Y.; Carson Pirie Scott; Bullock's. Glasses at top by Colors in Optics (for stores see next page). Glasses at bottom by May Optical, courtesy of OMA. . . . Bottom right: Issey Miyake cotton romper, \$140. At Dianne B., N.Y. Don Marshall straw hat, at Bonwit Teller. **PAGE 147:** Top: Glasses by Colors in Optics. About \$22, at Henri Bendel; The Hecht Co. Cuff by Nell Edwards, at Henri Bendel. . . . Bottom: Glasses by May Optical, courtesy of OMA. About \$20, at eye care specialists. **PAGES 150-153:** All four Yves Saint Laurent turnouts also available at Holt Renfrew of Canada. **PAGE 170:** Issey Miyake. T-shirt, about \$26. Shorts, about \$20. Henri Bendel, Charles Gallay. **PAGE 171:** Casteljacob tunic, about \$75. Henri Bendel; Sakowitz. Earrings, Ted Muehling. **PAGE 172:** Ungaro. Jacket, about \$275. Shirt, about \$190. Pants, about \$200. Montaldo's; I. Magnin. Hair comb by Bill Schiffer for Schiffer Aesthetics. Bangles: Borbone for Ungaro Jewelry, at Saks Fifth Avenue. **PAGE 173:** Complice. Jacket, about \$160. Camisole, about \$48. Skirt, about \$90. Garfinckel's; John Baldwin; Claire Pearone; I. Magnin. Celia Sebiri earrings. M&J Savitt bracelet, at Bloomingdale's Cul-de-Sac. **PAGES 174-175:** Left: Mario Forte for Rona polyester dress (Gallery). About \$72. Late April, Lord & Taylor; Garfinckel's; Lillie Rubin-South and West; Higbee's; Jacobson's; Marshall Field; Bullock's. Sandals by Capezio Ballet Makers at Lord & Taylor. . . . Center: Callaghan cotton dress. About \$105. Eleganza, Millburn and Basking Ridge, N.J.; John Baldwin. Sandals at Maud Frizon, N.Y. . . . Right: Christian Dior cotton voile dress. About \$535. Bergdorf Goodman; Barton/Sligh's; Neiman-Marcus. **PAGE 176:** Givenchy T-shirt, about \$95. At Bergdorf Goodman; Barton/Sligh's; Jacobson's; Frost Bros.; Frederick & Nelson. Givenchy skirt, about \$225. At Bergdorf Goodman. **PAGE 177:** Valentino T-shirt, about \$125; cardigan, about \$230; skirt, about \$135. All at Valentino Boutique, N.Y.; Nan Duskin; Woolf Brothers, Memphis; Claire Pearone; Swanson's on the Plaza; Frost Bros. Watch by Tian Harlan for Chromachron. **PAGE 178:** André Laug. At Martha; Nan Duskin; Holt Renfrew of Canada. Cuff, Terra-firma. At Bloomingdale's Cul-de-Sac;

(Continued on page 208)



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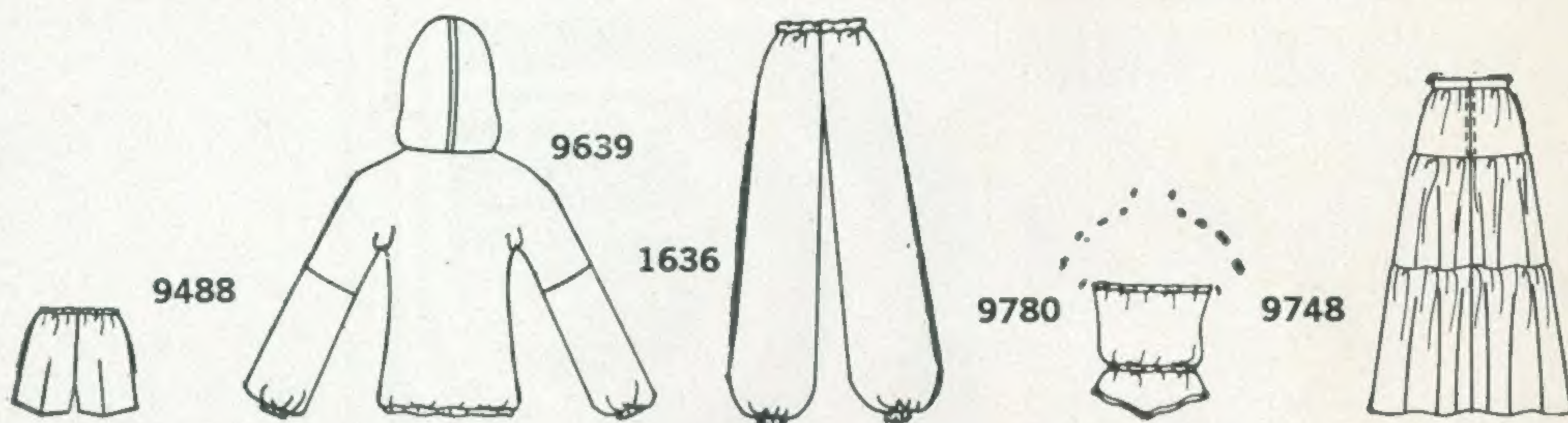
## FASHION AND ACCESSORY DETAILS

Neiman-Marcus; I. Magnin. **PAGE 179:** Issey Miyake shirt. About \$85. At Henri Bendel. Scarf by Issey Miyake. **PAGE 180:** Left: Roberta di Camerino. Shirt, about \$115. Skirt, about \$235. At all Roberta di Camerino Boutiques. Earrings, Richard Charles Glassen. . . . Right: Kimberly tunic and pant of Dacron and cotton. About \$95, at Bergdorf Goodman; Hutzler's; Woodward & Lothrop; Higbee's; Jacobson's; Bullock's Wilshire. Bangle by Frank Giordano for Red Cobra. **PAGE 181:** Left: Leslie Fay shirt and pant of Trevira polyester and rayon. About \$58. Lord & Taylor; Hudson's; Frost Bros.; Bullock's. Terra-firma pendant, at Henri Bendel. . . . Right: Marga Tietje for Tanner Dacron and cotton dress (Klopman Mills). About \$48. Lord & Taylor; Higbee's; Marshall Field; I. Magnin. Elegant belt, at Saks Fifth Avenue. **PAGE 182:** Yves Saint Laurent. About \$620. At Saint Laurent Rive Gauche, Boutique Femme, N.Y. Flower in hair, A. Lamarié. Shoes, Geoffrey Beene. **PAGE 183:** Donna Karan & Louis Dell'Olio for Anne Klein & Co. Nylon tank top, about \$36. Rayon georgette skirt, about \$84. Mid-April, at Lord & Taylor; Hudson's; L.S. Ayres; Bullock's. Hair cording, AIX. Bangle, Red Cobra by Frank Giordano. **PAGES 184-185:** Top: Leonard Fashion dress. About \$600. Martha; Barton/Sligh's; Claire Pearone; Stanley Korshak; I. Magnin. Ted Muehling hair ornaments. Sandals, at Maud Frizon, N.Y. . . . Bottom: Yves Saint Laurent bandeau top and skirt. About \$215. Bloomingdale's; Saint Laurent Rive Gauche, Washington, D.C. and Chevy Chase; Sakowitz; May D&F; I. Magnin. Earrings by Joanne Cooper-Peter M. Silver Studios at Kruger Gallery. **PAGE 186:** J. P. Stevens cotton at Bloomingdale's. Portfolio by Perry Ellis. Shirt, about \$30. At Altman's; Famous-Barr. **PAGE 187:** Dan River velours, at Bloomingdale's. Jewelart earrings. Cuff by Allen Jacobsen for Peer Gynt, Pound Ridge, N.Y. Julianelli sandals, at Bonwit Teller. **PAGE 188:** Gold threaded georgette, to order; Mayer & Fisher, 15 West 38th Street, New York, N.Y. 10018. Cotton piqué, to order; Maxine Fabrics, 417 Fifth Avenue, New York, N.Y. 10016. Earrings by Nell Edwards. Rosemary Peck's bangles. . . . Inset: Crompton corduroy, at Macy's; Sakowitz. Earrings by Adrian. Rolex watch. Belt, La Bagagerie. **PAGE 189:** Cohama gauze, at Macy's. Bangles by Cara Croninger for Geoffrey Beene. **PAGE 190:** Top left: Blassport navy

and cream tattersall jacket, about \$118; matching skirt, about \$78. Late April, at Bonwit Teller; Joseph Horne; Esther Wolf. Garment bag and duffle at Gucci. . . . Bottom right: Donna Karan and Louis Dell'Olio for Anne Klein & Co. Off-white rain jacket, about \$140; matching jeans, about \$60; and black and white checked shirt, about \$70. Mid-April, at Bergdorf Goodman; Harzfeld's; May D&F. Travel tote at Carrano Boutique. **1.** Duffie, \$65. At Tumi Imports, N.Y.; Bullock's. **2.** Gucci canvas duffie, \$102. **3.** Canvas/leather valise, \$275. Bob Lee for Hunting World. **4.** Fendi black ciré duffie, \$160. At Bergdorf Goodman. **5.** Mark Cross canvas and leather suitcase, \$170. **6.** Duffie with optional shoulder strap, \$16; strap, \$2.75. To order, L.L. Bean, 48 Main Street, Freeport, Maine 04033. **7.** Wooden trimmed leather suitcase, \$620, Roberta di Camerino. **8.** Carry-on bag, \$200. At Bottega Veneta; Hattie. **9.** Bob Lee for Hunting World extra large duffie with separate shoulder strap. Duffie, \$150; shoulder strap, \$25. **10.** Gabardine duffie, \$115. La Bagagerie. **11.** Anne Klein for St. Thomas travel kit, \$30. At Bonwit Teller; Hudson's. **12.** Brooks Brothers' striped drawstring bag, \$16. **13.** Drawstring bags, from \$3.25 to \$7.25. To order, L.L. Bean, 48 Main Street, Freeport, Maine 04033. **14.** Shaving kit, \$60. Bob Lee for Hunting World. **15.** Lark Luggage detachable shoulder strap, \$11. At Carnegie Luggage, N.Y.; Woodward & Lothrop. **16.** Madier organizer, \$30. . . . THREE PIECE CARRY-ONS: Left to right: 747 Carry-Ons by Hartmann. Hanging bag, \$105; duffie, \$95; suitcase, \$295. At Crouch & Fitzgerald. Ventura's canvas with leather trim. Foldable hanging bag, \$68; gear bag, \$53; shoulder bag, \$40. At Altman's; Marshall Field. Wings' International Luggage, Inc. tan nylon luggage. Hanging bag, \$74; suitcase, \$63; shoulder duffie, \$40. At Lord & Taylor. . . . THE TRICK BAGS: Top to bottom: Duffie at Bloomingdale's, \$38. Duffie, \$60 at T. Anthony Ltd. Suitcase, \$220 at Mädlar. ALL PRICES APPROXIMATE. **PAGE 191:** Zero Haliburton Aluminum Travel Cases. Suitcase, \$160; briefcase, \$155. At Carnegie Luggage, N.Y.; Beckel's, L.A. Bottom right: Gold kid carry-on by Claudia Hopper, \$115. Gold lamé fabric by Gladstone. . . . Inset: Top to bottom: Prince Gardner case, \$14. Buxton case, \$15 at Hudson's. Clutch by Rolf's Leather Products, \$14. ALL PRICES APPROXIMATE.

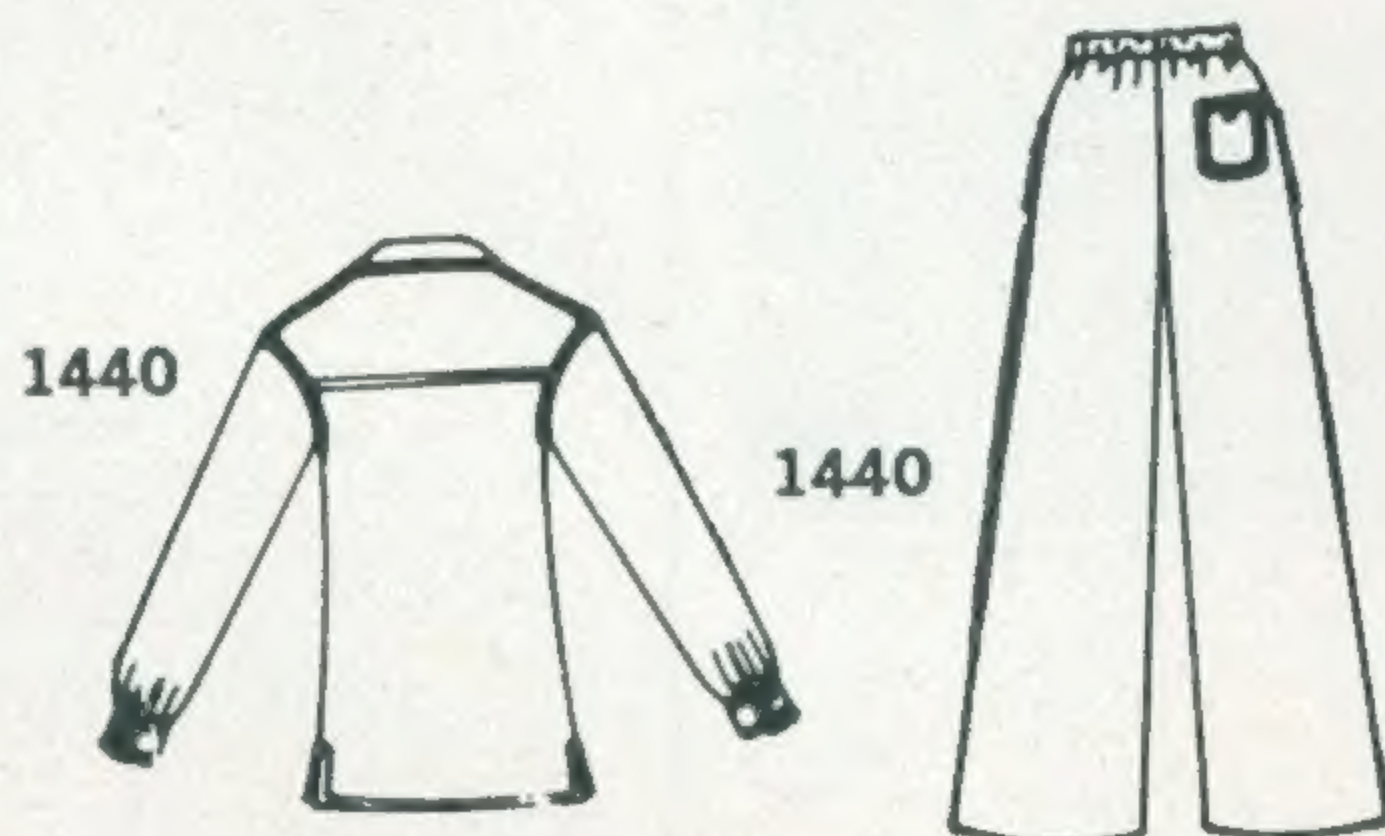
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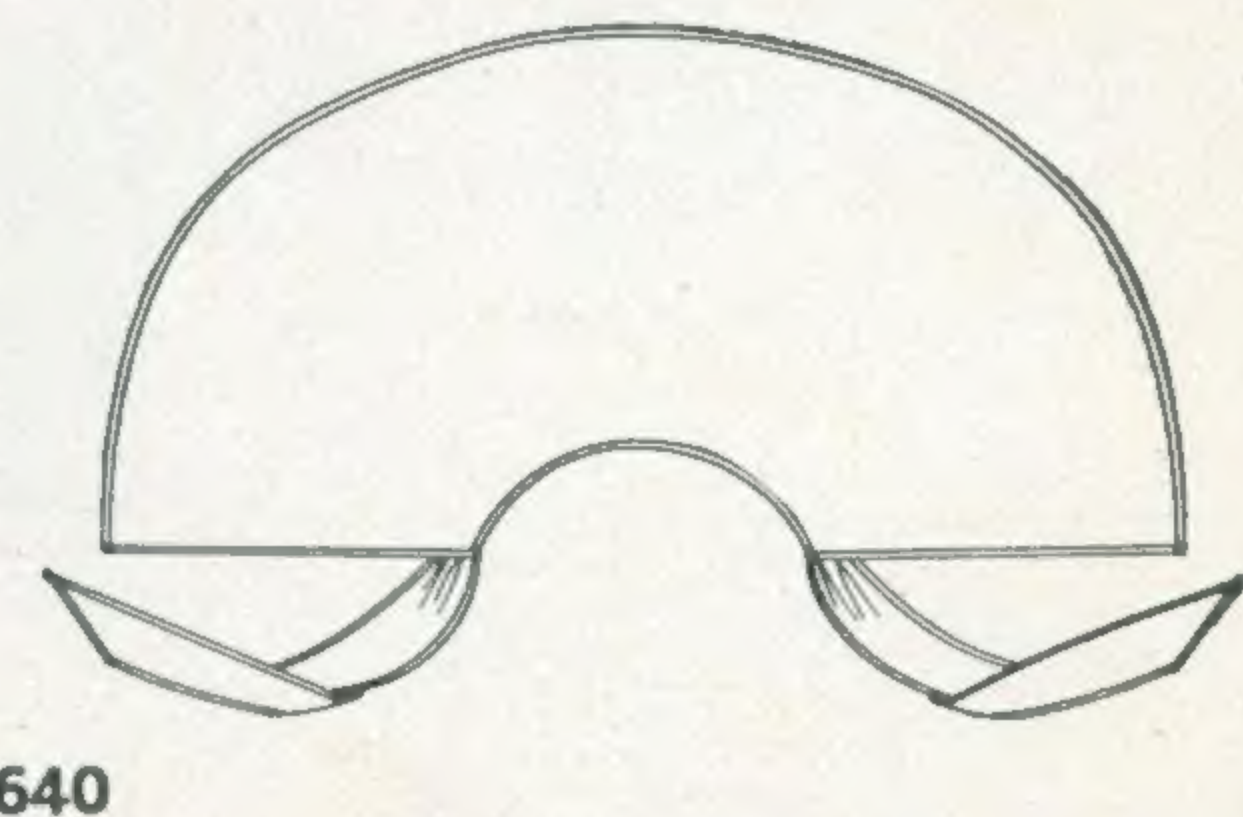


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